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VOL. 2 NO. 6 & 7
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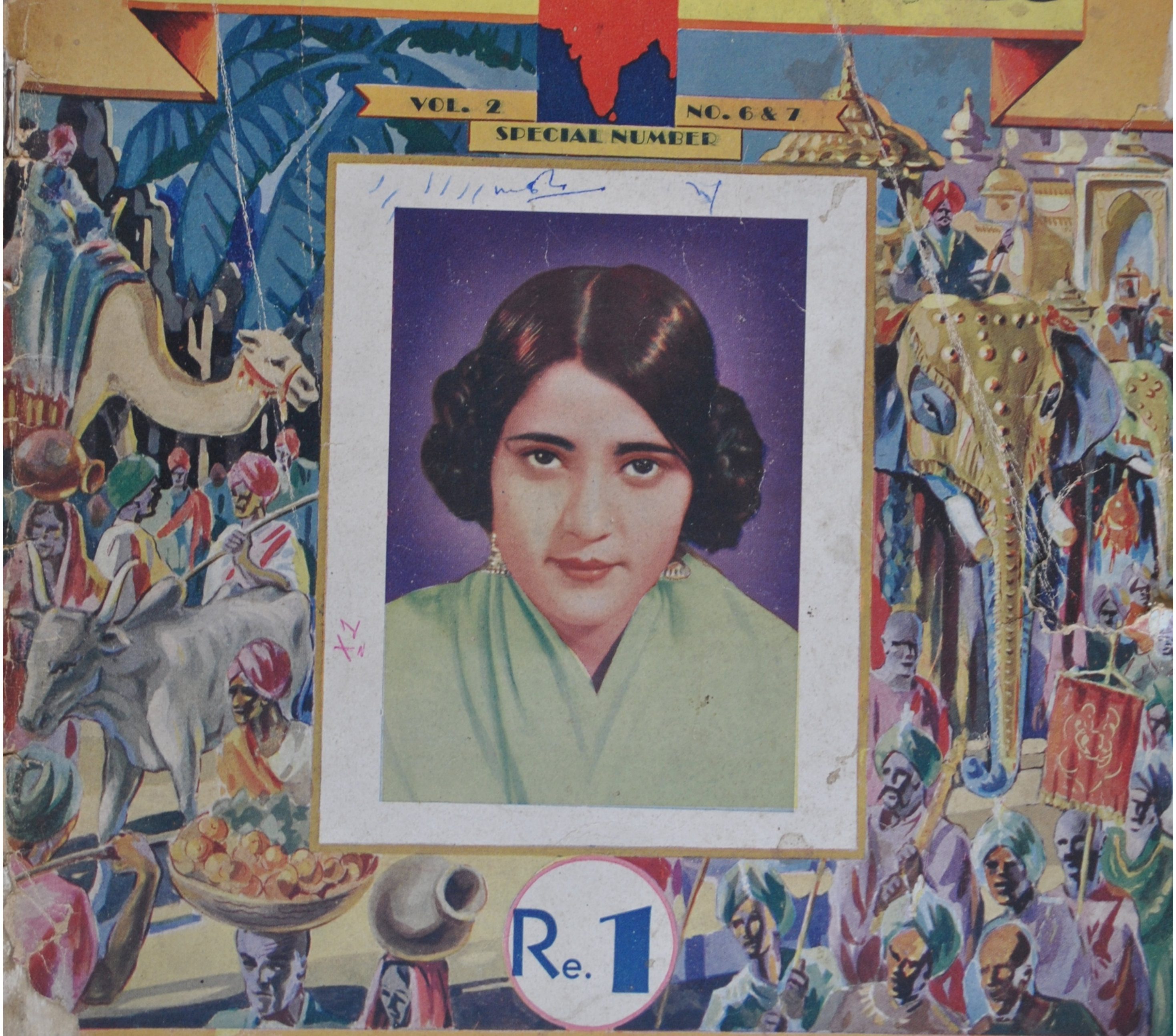

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1936

filmindia

VOL. TWO
No. 6 & 7

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

Baburao Pendharker in DHARMAVEER

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PADMADEVI

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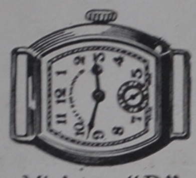

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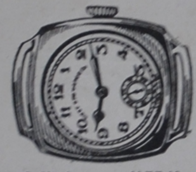

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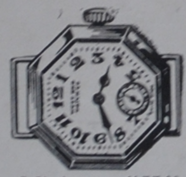

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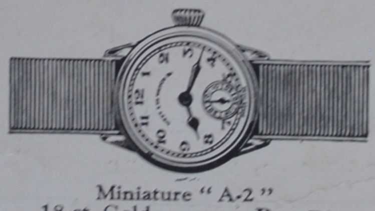

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filmindia

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ETERNAL HOPE

ALMOST every other person in our film industry considers the Divali Week as a privilege for merry making and enjoyment.

The producers, the exhibitors and the distributors in our industry close their annual accounts and hopefully look forth to the commercial New Year with their new books of accounts and new plans.

The Divali week, with the world in a holiday mood, is very important to everyone concerned in our film industry. During this week people spend money on all kinds of entertainment and our film industry also gets its generous share. Producers are anxious to release their best pictures during this week and exhibitors are anxious to show only the best pictures to their audiences. Every one is anxious to please the other.

The world...our world...is prepared to sink its differences, forget the past and make a fresh start for the future.

Every businessman has crossed the frontiers of disappointment of the past year and has stepped into an Utopia of hopes and dreams for the coming year.

It is not correct to remind him of arrears at this time and yet some of these arrears happen to be the duties of next year.

Experiences of the past must illumine the future. That is the only use that the past can be put to by an optimist. Everything else of the past must be forgotten—particularly its sorrows and disappointments. The hope for the future is too overwhelming to worry about the vicissitudes of the days gone by.

God has given humanity the Ray of Eternal Hope as the immortal beacon light of guidance in all pursuits whether material or spiritual. So let us bank on this Eternal Hope!

ANNOYING ARREARS

Taking a quick review of the year just left behind, we find that several things we promised to do remained undone. To remind ourselves, let us make a fresh list of them.

The Censor Board: In our January 1936 issue of "Filmindia" we pointed out to the authorities the disappointing way in which the Bombay Board of Film Censors was being organized. We called upon the Motion Picture Society to start an agitation and by force of public opinion compel the Government to overhaul the present system of censoring pictures. We asked for a radical change in the members of the Board. We wanted better men and more efficient representatives. We criticised the methods of the Censor inspectors. Any sincere democratic constitution would have taken serious notice of these criticisms. But our benign Government evidently does not like to be told the truth, least of all being criticised. Councillor Rao Bahadur S. K. Bole asked at the Council sessions a question to the Hon. Home Member whether the authorities had read our article "Vagaries of the Censor". The Hon. Home Member said yes and did nothing further. In keeping with previous traditions we had expected that 'yes' and the subsequent 'nothing'. The reply did not surprise us. It is so with every Government in the world. Efficiency is not a virtue of modern rulers.

But what surprised us was the silence of the Motion Picture Society. The members of the Society took the reply lying down without kicking at it. The Society claims to represent the entire film industry in India. In the absence of any other rival organization in India, we take it at its word and believe that the Society is thoroughly representative. In Sir Pheroz Sethna the Society has an influential man of big business as its president. Sir Pheroz Sethna's influence in official circles is too well known to the world and the Society cannot put forth any excuse of not being heard by the authorities. And yet the Society has done nothing. May we know why? In the meanwhile the same old order of things, condemned by our present demands, continues. It is rather a sad state of affairs and the earlier it is remedied, the better for the industry, for the society and for the Government. Are we going to do this all important work this year?

Banks and Financiers: From the very beginning of our industry, finance has been an important stumbling block. This industry had never been able to attract sound, businesslike financiers. Its technical aspect has always been a packet of mystery to bonafide financiers and they kept themselves scrupulously away, classifying the film industry as a speculative adventure of great risks. No one ever took the pains of studying the industry in its important details.

On the other hand the inevitable presence of girls in the industry, several of whom had doubtful past, delightful present and ambitious future, attracted men who gambled their lives away in the share and cotton markets, as financiers. This contingent never believed in legitimate businesslike profits but played for high stakes with comparatively less risk in our film industry and consequently turned the entire industry into one big pasture for their gamble and gambols.

Driven by necessity, producers paid high rates of interest and helped these financial parasites to secure the proverbial 'pound of flesh' from the beautiful girls in the studios.

Very soon almost every studio became a complete vicious circle wherein art was buried and morals prostituted. And all this for money which was needed to keep our industry running.

There was a time when these shameful things were done with a shamefacedness that shocked the world. But since then much water has flown below the bridges. There are now better persons in the industry. The Indian audiences have liked our pictures and patronised them with a warmth that proves their success. And yet we have not secured the better class of financiers. We have not yet attracted the bankers. The bonafide financiers of other industries still give wide berth to our film industry.

Why is this so? The reason is simple. They do not know that we have improved. They do not know that there are better persons in the industry now. They do not know that our film industry is very much a paying proposition now. Somebody must tell them all this and convince them about its truth.

In our editorial article, "A Case For Our Banks' appearing in the July 1936 issue of "Filmindia" we have amply proved the wisdom of financing our film industry on sound and legitimate businesslike basis. Elsewhere in the same issue, we had also published the box-office collections of "Bhagya Chakra". In a subsequent issue, we had given figures of "Amar Jyoti" We could have given reliable box-office figures of numerous pictures to prove that picture production in India is a financially paying business.

We have repeatedly called upon the Motion Picture Society of India to convene a meeting of our bankers and explain to them the crying need of our film industry. We have requested Sir Pheroz Sethna, who is himself a director of several banks, to tell his bank colleagues in his capacity as the President of the Society, about the stability of our film industry and to induce some of them to finance the industry on a new basis.

But all this has fallen on deaf ears. The Society and its president have done nothing so far to make it easier for our producers. Some of their valuable time they have wasted howling over the proposed Metro Cinema in Bombay. It is high time that those who are responsible for the Society should feel ashamed of themselves and do something noteworthy to justify their very existence. Will they do it? Let us wait and see!

Accidents in Film Studios: In our August 1936 issue of "Filmindia", the editorial, "Will the Government Act?" draws the attention of the authorities to the numerous accidents which happen in our film studios. Men are burnt, their bones are broken and their lives are lost and yet it is no concern of anyone least of all of the studio owners. This serious state of affairs existing behind the screen demands an exhaustive inquiry by the authorities. Those poor suffering souls cry for a protective legislation. By their silence, intentional or accidental, the authorities are denying to them even this privilege of a citizen in a civilized state.

Once again the Motion Picture Society has done nothing about this.

Licensing the Operators: Fourteen dead bodies, some half burnt, some fully roasted in the tragic fire at the Moti Mahal Talkies, Hydrabad eloquently cried for a drastic legislation to prevent similar tragic accidents in cinema theatres.

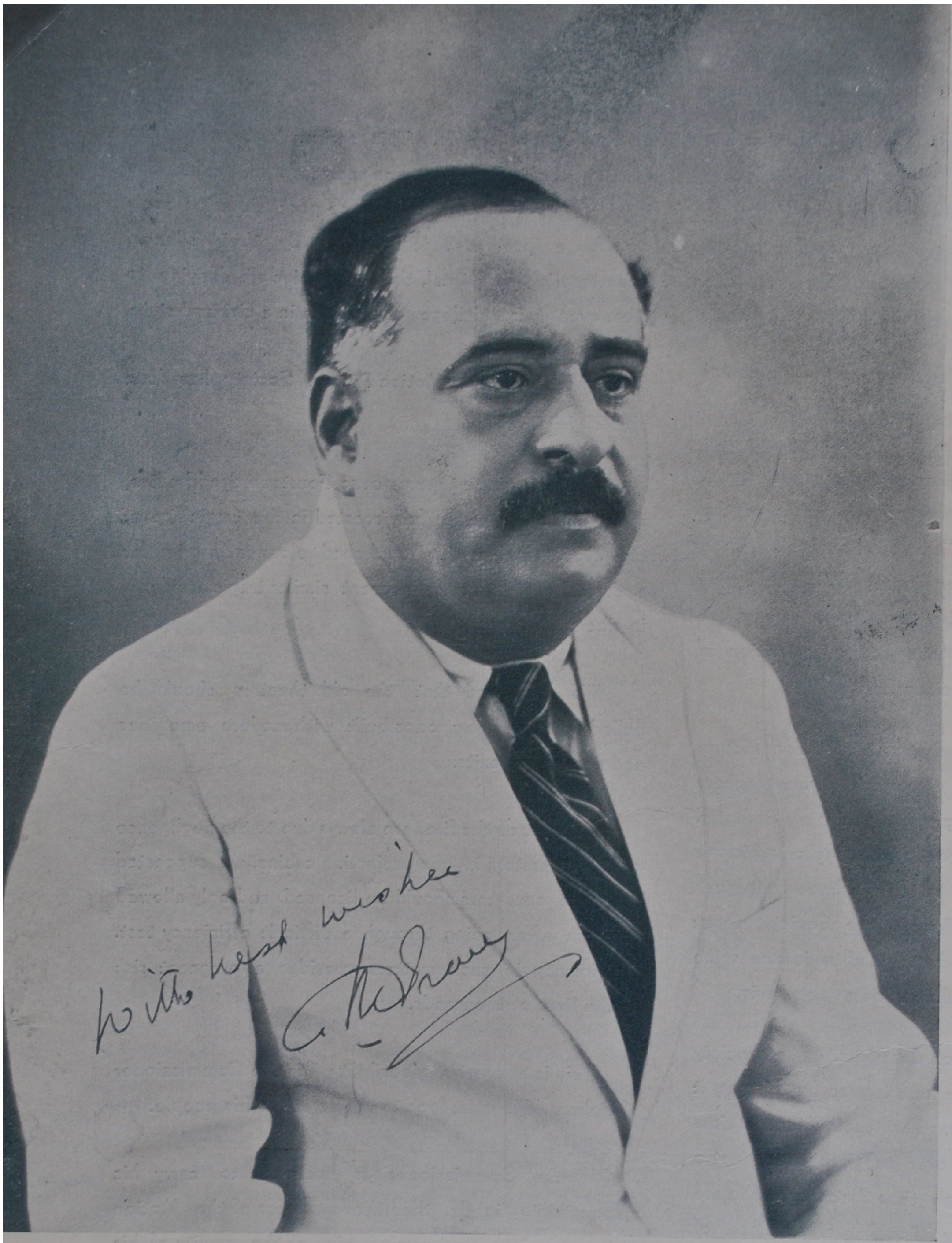
We demanded that the old theatres should be pulled down and new ones built with modern amenities and emergency exits.

As most of the fires are always due to the negligence of the operators in the projection cabins, we suggested that such operators should be licensed and only allowed to work after going through a difficult efficiency test. Inefficiency in such matters provides a pregnant risk to the lives of thousands.

This is a great responsibility for the Commissioner of Police. He must look to the safety of his people.

If the Commissioner is inclined to carry his responsibility lightly, then the members of the Motion Picture Society must remind him of the gravity of his duty in this matter.

There are numerous other things which we have to attend to during the coming year. Above all our producers must decide to produce quality pictures if they are ever to compete in the international market or for that matter even survive through the national competition.



With best wishes

GRAND OLD MAN OF OUR FILM INDUSTRY.—Khan Bahadur Ardeshir M. Irani is the managing partner of the Imperial Movietone, Bombay. A lion-hearted pioneer of the Indian Film Industry, this big man of big ideas has displayed rare courage in very disheartening circumstances in the early days. He has produced pictures after pictures too numerous to mention here. In the days of the 'silents' and the early 'talkies' he led and even now he is one of the most prominent producers of our time. His success as a money making man of business is debatable but few can grudge his laurels as a leading producer.

As a man, and rather a big man at that, there are very few noble hearted men like him. With a thousand faults, he is still a loveable man to all who have come into close contact with him.

To Filmindia
with best wishes
Debaki
9-11-

THE IDEALIST.—Meet Mr. Debaki Bose the director who produced "Puran Bhakt", "Raj Rani Mira" and several other pictures. His latest sensation is "Sonera Sansar." The Bengali version of this picture was applauded by the audiences and admired by the critics of Bengal.

Bose is an imperfect idealist thrown into a practical world with a genius for making pictures. His life is a continuous conflict between the ideal and the practical and is therefore written in brilliant successes and dismal failures.

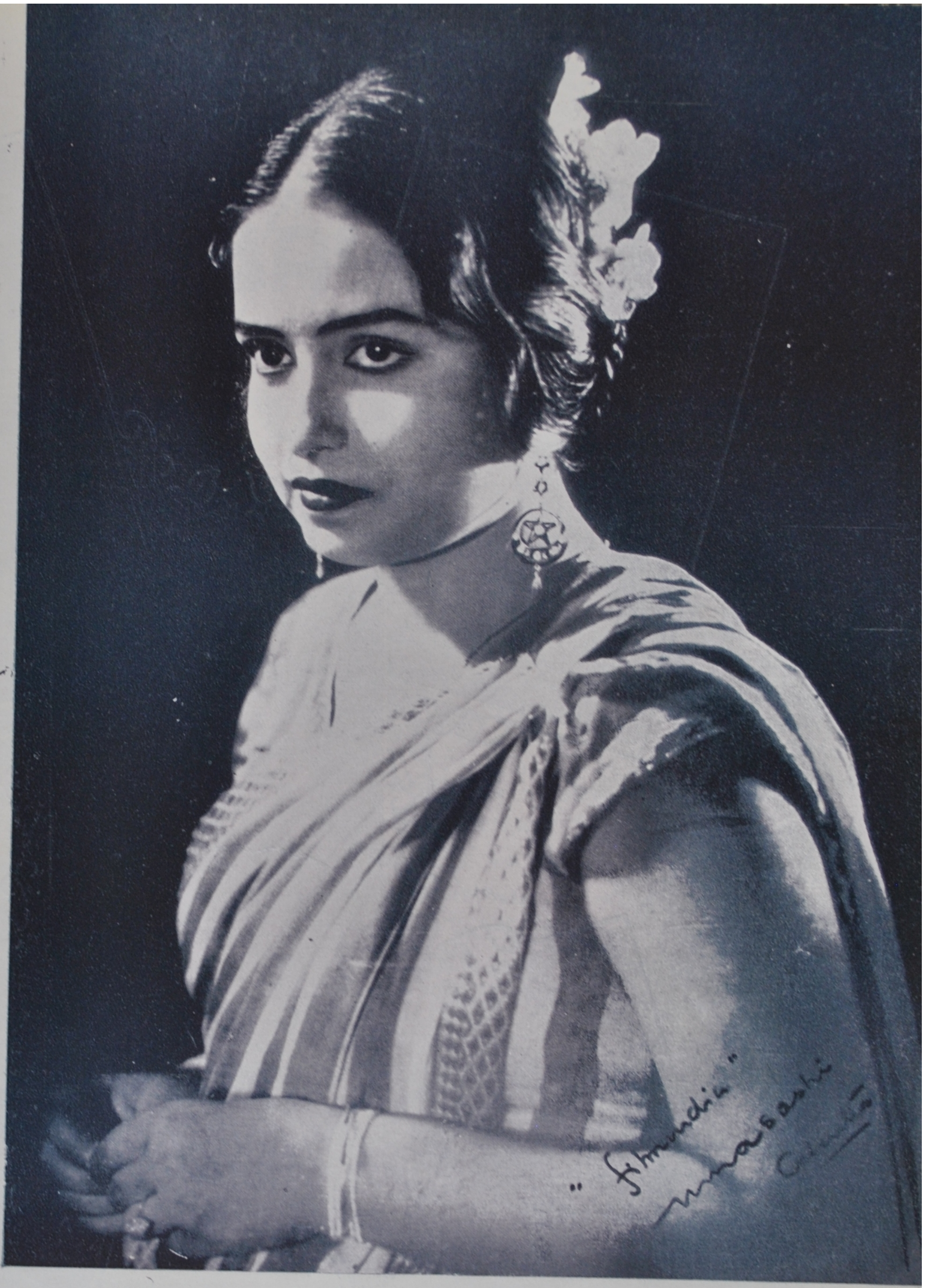
After every failure he gives a successful picture to the practical world and after every success he gives himself a picture which the world considers a failure. Thus he satisfies both the ideal and the practical aspects of his personality.

In private life, Bose seems to radiate a magnetic influence which makes his friends stick to him faithfully and sing his praises without restraint. With all defects, Bose is a great man in several respects.

To "Filmindia"
wishing all success
Sincerely
B N Sircar
7. 11. 36.

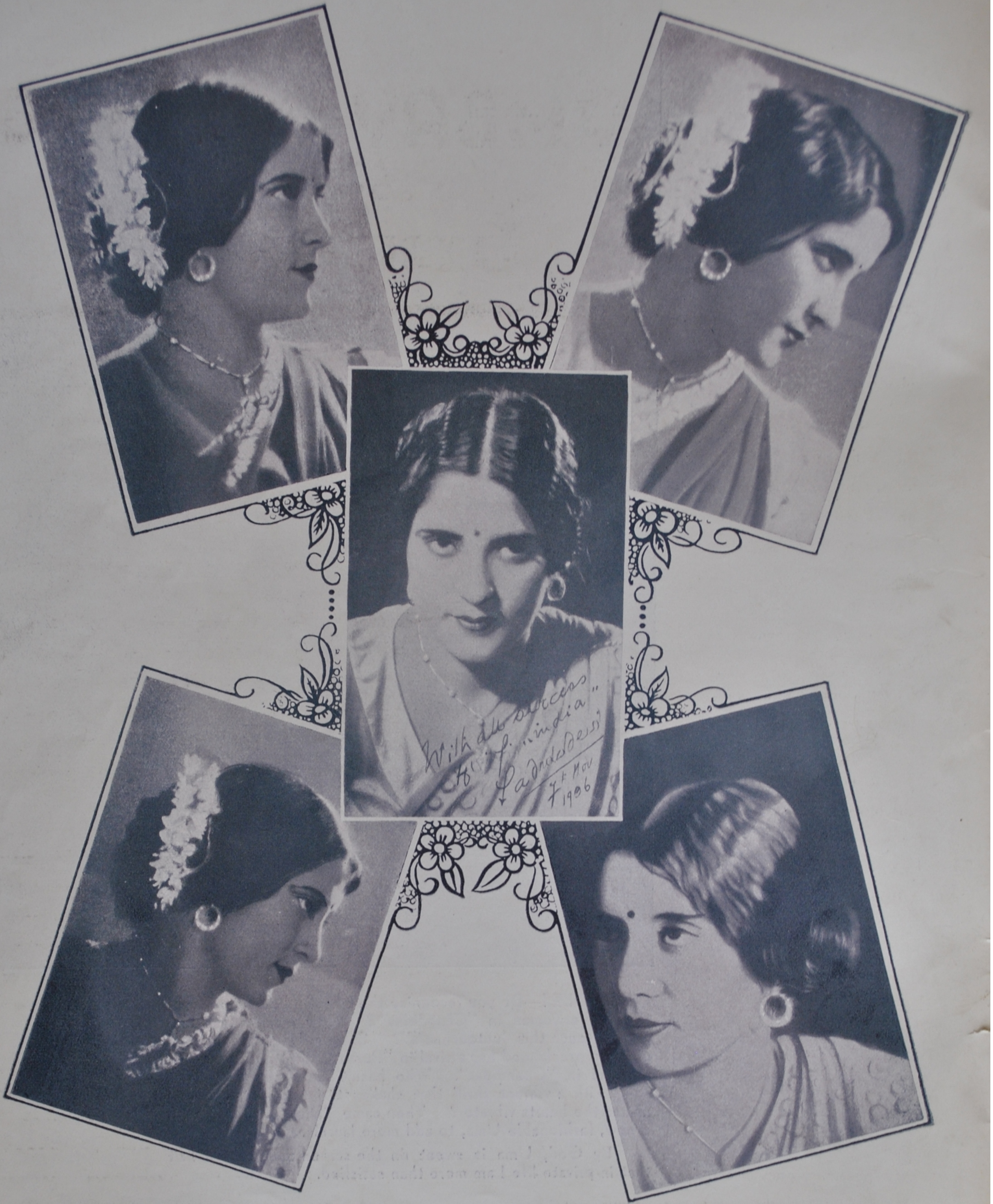
THE ARISTOCRAT.—This smiling gentle face with the far away look in the eyes belongs to Mr. B. N. Sircar, the proprietor of New Theatres, Calcutta. Coming from a noble family of lawyers—he is the son of Sir N. N. Sircar, Law Member of the Viceroy's Executive Council—one wonders what could have induced him to accept a brief for Art. Whatever that be, he is in it now and with a vengeance (or shall we say with success?), So far he is the only producer who keeps the Calcutta flag flying and fanning the flames of real healthy competition in Bombay. This gentleman has produced some great pictures like "Puran Bhakt", "Devdas", "Mira", "Dhup Chhaon", "Maya" etc—pictures that have established a new school for quality and subjects.

Meet him personally? By all means, do. A man of few words—and those few well considered weighty words—he is a nice host who allows his guest to talk while he himself listens and learns. Like every well educated and cultured aristocrat, Mr. Sircar is always 'on his guard' whatever the point of discussion, so when you meet him next you know what to do. Don't tell me that I didn't warn you if you get a mild snub.



DESIRABLE !—Do you recognise this sweet untouchable Rami the washerwoman in "Chandidas"? How much would one give to touch this 'untouchable'? She is Uma Shashi, the girl who proclaimed her arrival in "Puran Bhakt" and rushed to stardom in "Chandidas". Who hasn't heard her love lyrics sung with a vibrant thrill that shakes the human frame and makes the hearts vibrate? Then came "Dhup Chhaon" with a new, fashionable Uma, to add more laurels.

By God, Uma is sweet on the screen and if she is half that in private life I am more than satisfied.


With all success
to "Filmindia"
Padmadevi
7th Nov
1936

SWEET—Those eloquent eyes and smart features belong to Sreemati Padmadevi known for her sweet personality and melodious voice. She has worked in numerous talkies; her brilliant successes being "Lale Yaman," "Mahananda" and "Sang Dil Samaj."

In real life she is an affectionate lady, brilliant in conversation and sterling in character.

"BOMBAY CALLING"

by

"JUDAS"

Bath of Blood!

The communal riots which broke out in Bombay on the 15 th October practically paralysed our film industry for nearly forty days. The cinemas in the town had to be closed at 10 P. M. owing to the Curfew Order. Owing to the nervousness, prevalent in the city, the earlier shows of every cinema house were deserted. The attendances in the producing studios were also indifferent and many a film company had to stop work for days, thereby losing thousands every day. Add to this the losses suffered by our show-houses and imagine to what extent the riots have affected our industry.

Even in the Diwali week, when people throw discretion to the winds and spend money, almost every one was afraid of some lurking danger if he walked through the streets. This feeling of unsafety is still having a disastrous effect on our box-offices.

Some very good pictures were to be released for the Divali. But several of them could not be released owing to the unfortunate riots. Under normal conditions this Divali would have been passed through wonderfully well for all concerned. But it was not to be so.

Simply because, the two important communities of India, the Hindus and the Mahomedans, chose to quarrel over imaginary grievances, and unfortunately chose a time of the year which businessmen identify with prosperity in trade.

In keeping with the history of riots in Bombay, the cause of this riot was also stupid. Just where the ramp of the Byculla Bridge ends, there is a small piece of land accommodating a Hindu temple and a Mahomedan mosque for years.

Both the temple and mosque have been there for years of which we have lost count. Delving into the history of these two buildings, we have learnt that both the temple and the mosque were built by a rich Mahomedan merchant some fifty years back for the use of his numerous employees, both Hindus and Mahomedans. The temple was built first and the mosque was built two years later. Since then there never has been a quarrel between the worshippers of the two faiths.

Some time back, the Bombay Municipality claimed for their road a portion of the temple land on which there used to be a Sabha Mandap and agreed to build in exchange another one for the temple after completion of the road. They wanted to do that. It was their legal obligation and they tried to build a new Sabha Mandap last month.

The Mahomedans would never have worried about this new mandap at all. Had they not lived in peace for years with the shadows of the temple and the mosque kissing each other? The new mandap would have been built and every thing would have gone on as smoothly as before. But it was not to be so.

There were others in the town who perhaps salted their bread with human blood. These men wanted an orgy of rioting and they got it.

Ali Bahadur Khan, the Editor of "Hilal" an Urdu daily of Bombay was the first man to discover the "outrage" the Hindus intended to commit on his religion by merely building a mandap which, to say the least, was being built by the Municipality.

For days, the Urdu papers came out spitting fire and venom all round against the proposed Sabha Mandap.

Good, steady, working Mahomedans who had never dreamt of the Sabha Mandap in their lives before, for the first time learnt about it and were taken in by the irresponsible writings of Urdu journalists.

The Sabha Mandap suddenly became an important issue of life and death between the two great communities. The Hindus had legal justification on their side, while the Mahomedans were anticipating a future trouble and hastening it. The men who let loose the 'fury' were for once in their elements. They were soon enjoying the bitter fruit of their ill chosen labour.

On the 1 st day the first Hindu man was stabbed on the back. He lay on the street in a pool of blood. The man was innocent. He was a labourer, probably earning twelve annas a day. He never knew what the whole trouble was about. He did not care for any Sabha Mandap. He was worried about his own roof, which probably was not there. What had he to do with temples and mosques; what had he to do with Hindus and Mahomedans ? He was worried about his existence—his religion was living his own life and his temple was the factory where he worked. Poor man ! he died in ignorance. He was taken unawares. Had his murderers told him about the affair of the Sabha Mandap and then stabbed him, the man would have at least had the consolation of laying down his life for the religion of his community.

After that first fatal signal, stabbing went on. Hindus and Mahomedans, both poor and innocent, were stabbed mercilessly. The mavali elements in both the communities had come into their own. These were their normal times.

Over 80 people were killed and nearly 600 were wounded. Human blood became cheaper than goat's milk. It was found on the streets in puddles and pools.

The brave police force of the city did its best. Responsible police officers were stabbed, stoned and injured in the discharge of their duty. But the rioters—both Hindus and Mahomedans—would not stop. The city was under a reign of terror. The knifeman ruled the sreets. Death walked through the alleys. In short, life in the city became a risky gamble for every citizen. And still the Urdu journalist wrote and sold more and more copies every day of their papers.

These men, after all, they must be human, got afraid of the 'experiment' and tried to make good by supporting the Government. But it was too late. The monster which they had let loose, had tasted blood and was blood thirsty.

The police, poor boys, tired of their day and night vigil, promulgated the Curfew Order and stopped one Ali Bahadur Khan from writing.

The daily press discreetly suggested the name of Ali Bahadur Khan as the person responsible for the city's story of woe. But in the absence of definite proofs how could one believe that, and accuse Ali Bahadur Khan.

There was soon a lull in the storm but for days sporadic stabbing cases in different parts of the city continued. Business was ruined in all quarters. The overtaxed police were called out again and again from their beds and firesides. Nervous men forgot that the policemen were also human beings and needed rest. The city was thrown into a panic.

And who was responsible for all this? The daily papers suggested different names but no one cared to investigate and find out who the mischiefmonger was.

Whoever he may be, that man had not written with a pen but with a knife dipped in the blood of his fellowmen. Poor misguided soul!

The duty of Producers

The duty of our producers, distributors and showmen is clear. They are a community of businessmen. Peace has always been an incentive to them for better business. Amongst this community of businessmen, there may be Hindus and Mahomedans. They have no religious quarrels amongst themselves. They are at all times respectable citizens and responsible pillars of society. During forty days of rioting, they have lost by thousands. It was hard earned money; which also cost blood. These men cannot love riots. In their busy lives there is no place for shameful communal riots.

At the same time with their inherent commonsense, these men of business will realize that any paper lives on trade advertisements from the cinemas and our film industry. In normal times it has no other support for existence. If this support is withdrawn the pen that has taken so many human lives and cost so many thousands of rupees, will be powerless to write. There will be no life fluid left for the pen to survive.

Every self-respecting man connected with our industry must realize this religious duty of his and stop supporting a paper that harms their interests. There are numerous other Urdu papers, which reach our Mahomedan brothers These other papers are respectable and will give enough value to our film advertisers.

Will our producers present a bold and united front? Let us wait and see!

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A Bhavnani Production

Aimed straight at the heart of humanity!

The AWAKENING

A powerful drama vividly depicting the tangled destinies of our unemployed and heralding the dawn of Real AWAKENING.

The Artistic Tanjore and Manipuri Dances.

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ENAKHSI RAMARAU M. A.

with

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PRABHA, SHIVRANI, PURI.

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Distributors for Bombay, C. P. and C. I.:

EVERGREEN PICTURES
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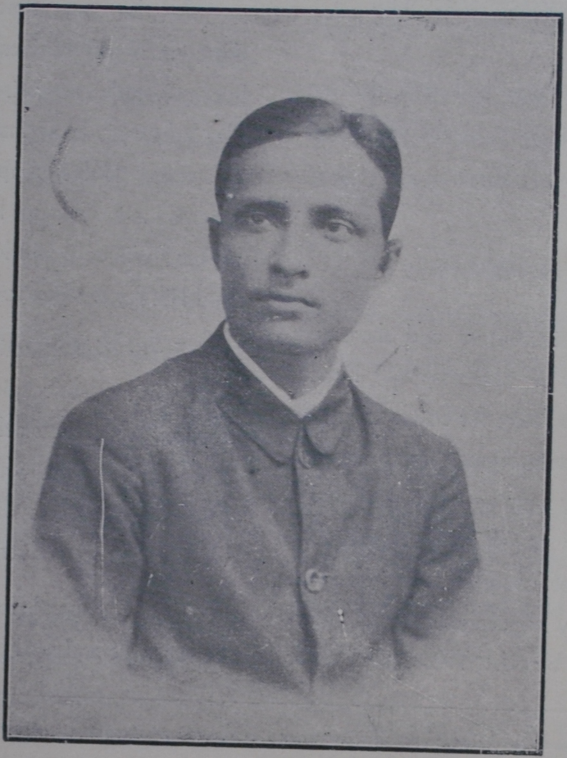
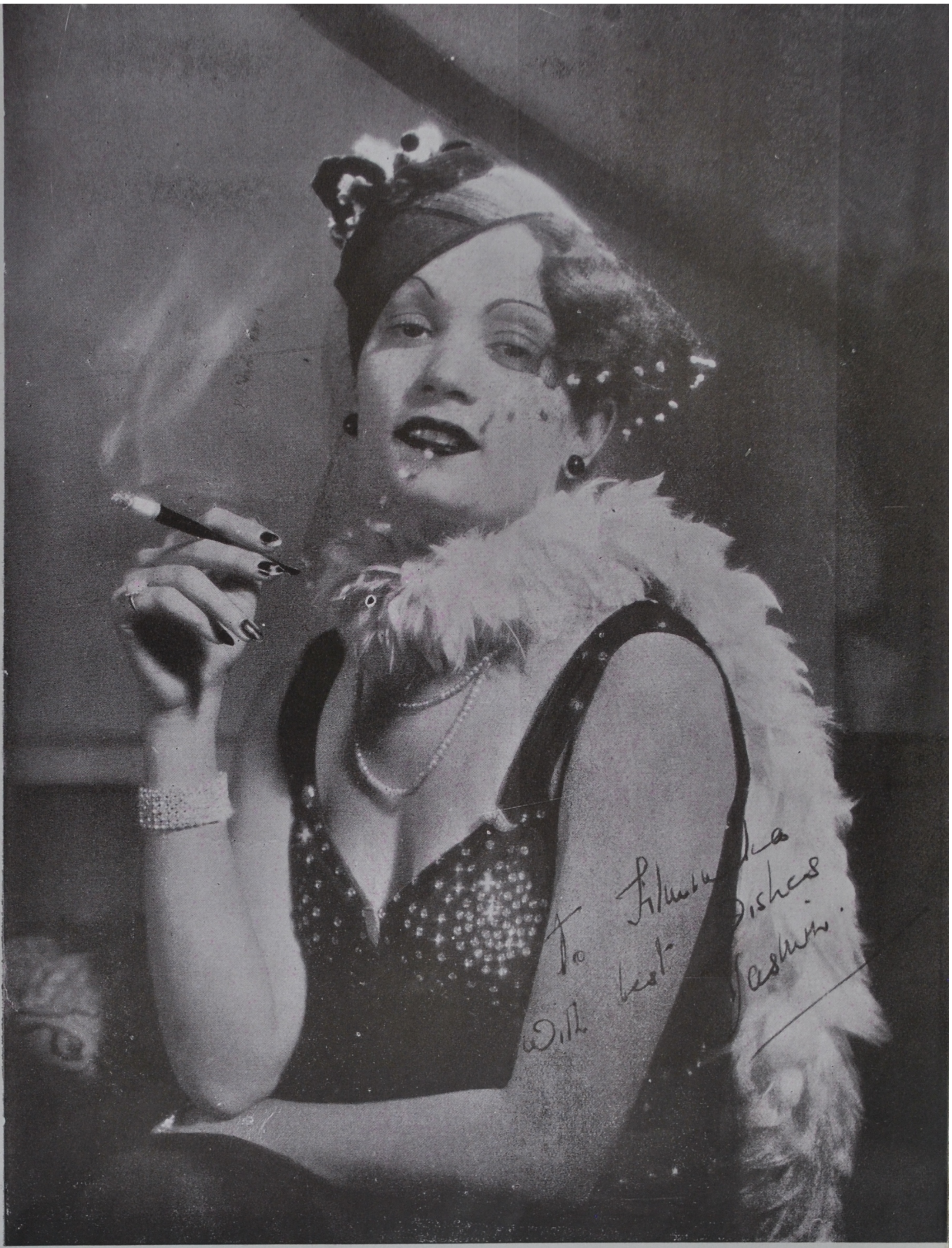


THE MOGUL.—Introducing Mr. Nanubhai Desai, proprietor of the Saroj Movietone. It is rather difficult to describe this complex personality. He is ruled by the law of contrasts and sharp contrasts at that. A man of dynamic energy, at times his inactivity can not be explained. A man of soaring intelligence, at times he is in explicably slow to understand. An affectionate and sincere friend he is very often cold and indifferent. He is a puzzling combination of the good and the otherwise, but generally the good predominates. At all times a warm and intelligent debater, Nanubhai is a very well read man with a rare versatility. Success to this man has always been like ashes in the mouth. The anticipation gives him more thrill than the achievement. The fight gives him more happiness than the victory.

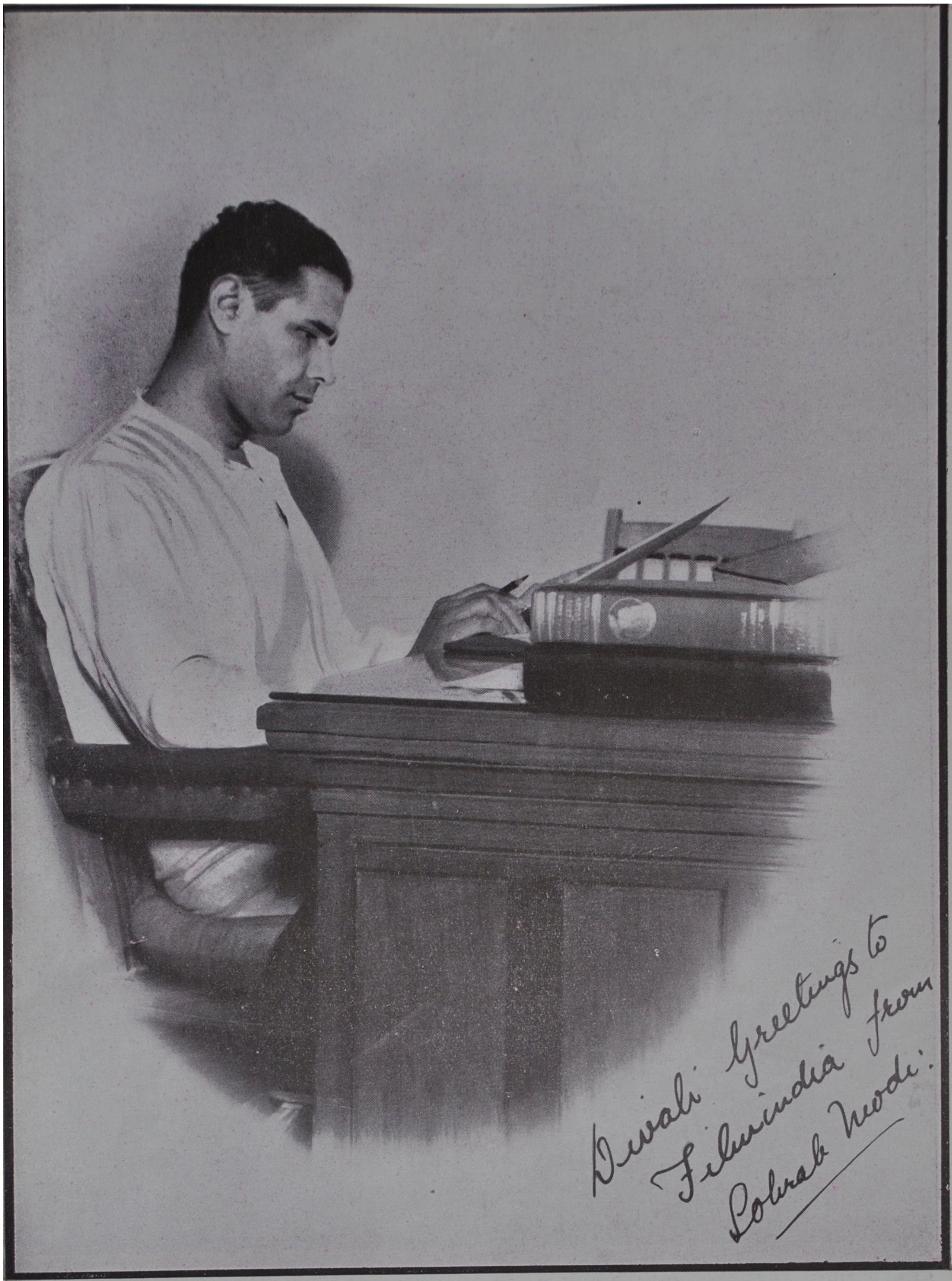
There were times when he led the rest by the ear, but even in those times he lived in solitude away from his society. In a word he is queer inspite of all his intelligence.

He has been in the industry a long time living alone and fighting his battles bravely still all alone. He has the makings of a great man but.................



SEDUCTIVE—Have you met her? Well, meet her and tell me what you feel like. She is Yasmin, an ornament of the practical world. A talented artiste, she is probably one of the most intelligent girls I have met. If necessary, she can learn anything from Pushtu to Amharic with a speed and abandon which will surprise the sternest critic. A beautiful dancer she won her laurels in "Night of Love" (Eastern Arts) and is now working with the Ranjit Movietone in an ultra modern picture. She is the coming star and coming soon, mind you.

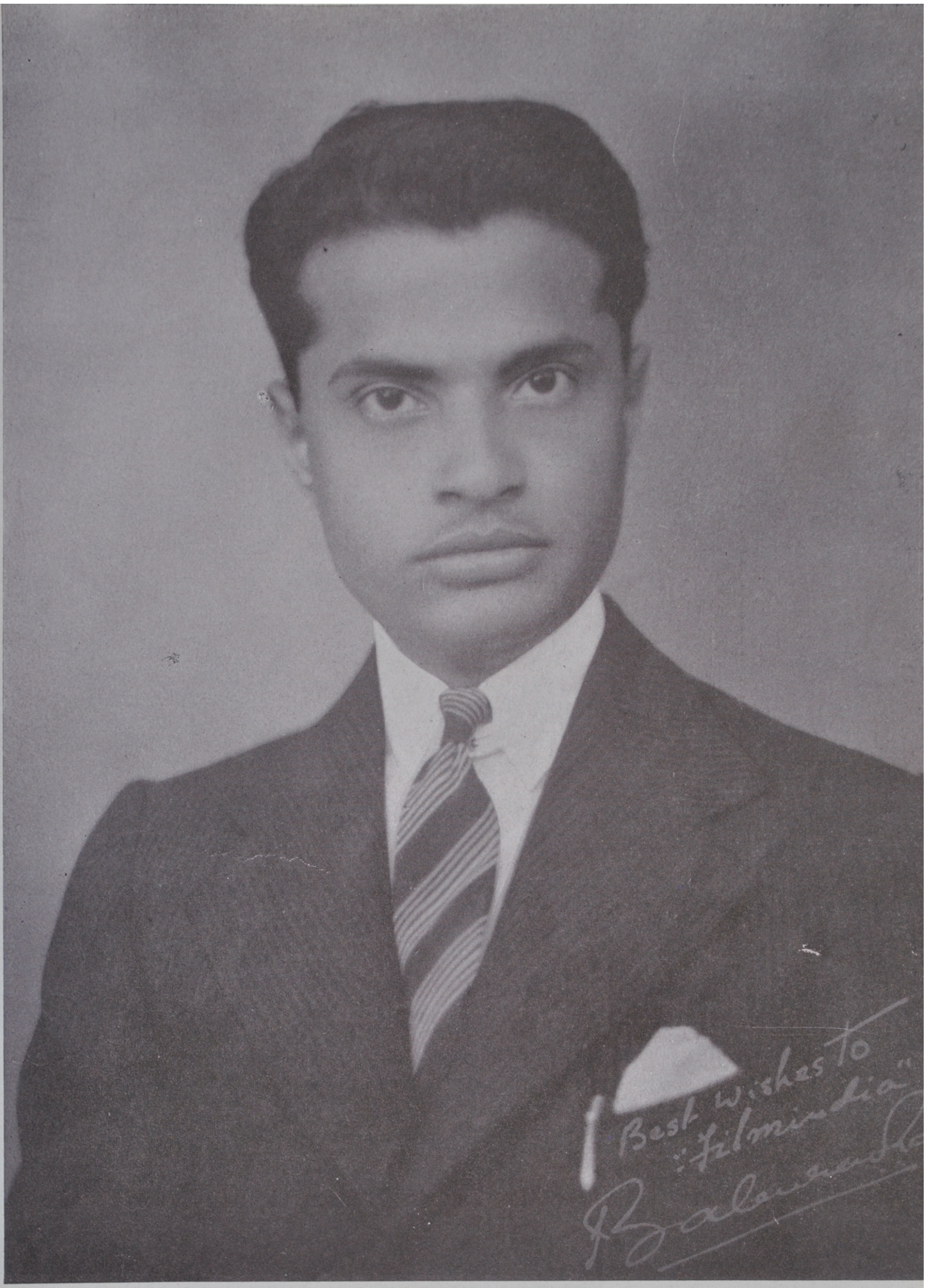
In private life, Yasmin is a wise and practical girl and a friend to be proud of.



ENTERPRISING !—Meet Mr. Sohrab Modi, a producer, clever artiste and Urdu scholar. He is one of the proprietors of the Minerva Film Company, Bombay.

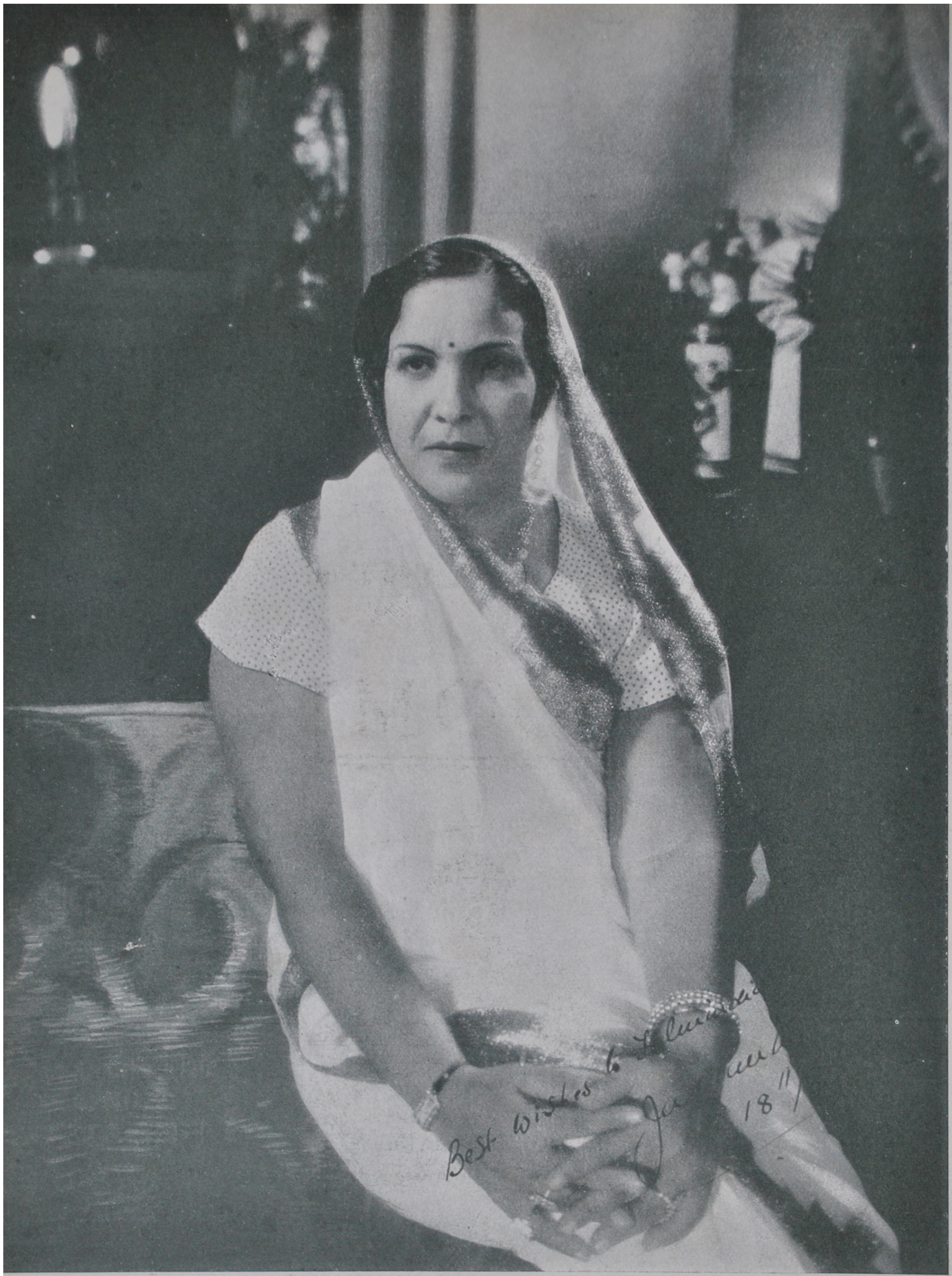
He is one of those rare artistes in our film industry who speaks Urdu as it should be spoken. Though he has only recently taken up the responsibilities of a producer, he has produced successful pictures like "Khoon ka Khoon" and "Saede Havas". His next will be "Atmatarang".

Sohrab is very modest and if you meet him he will put you at ease within a minute. There is nothing of the usual producing—director air about him. He is just a plain gentleman with an ambition and an utter honesty of purpose



FAMOUS !—Meet a friend, Mr. Baburao K. Pai the young proprietor of Famous Pictures of Bombay. There are few gentlemen in our industry with the enterprise and the honesty of purpose which are so natural with Mr. Pai. With a small beginning ten years back he is to-day a top liner. Clean ambition, correct effort and choice company have brought him to the top. To-day, he is a pillar of big business. The brilliant success of Prabhat is in no small way due to him. So completely has he identified himself with the Prabhat progress that he is easily one of the great family of artists. Sharp and efficient Mr. Pai possesses a rare sense of humour which helps him to give and take in life with an obvious unconcern that endears him to friends and foes. Gold has never meant much to him but success has.

In private life, Mr. Baburao is a small tyrant who expects from his friends a warm reciprocation of his own sincerity and honesty. Sympathetic and useful he is a tower of strength to all his friends.



GRAVE.—Who doesn't know Bai Jaddan Bai the celebrated songstress of India? She is the proprietress of Sangeet Movietone of Bombay. She writes and directs her own stories. Her recent success is the "Call of the Soul".

Greatest Screen Triumph of the Year

BOMBAY TALKIES

LATEST PRODUCTION

and

FITTING SUCCESSOR TO

"ACHHUT KANYA"

JANMA BHOOMI

Starring

DEVIKA RANI

in a stirring role that breathes the noble message of patriotism and social service.

Supported by

ASHOK KUMAR

and other old favourites.

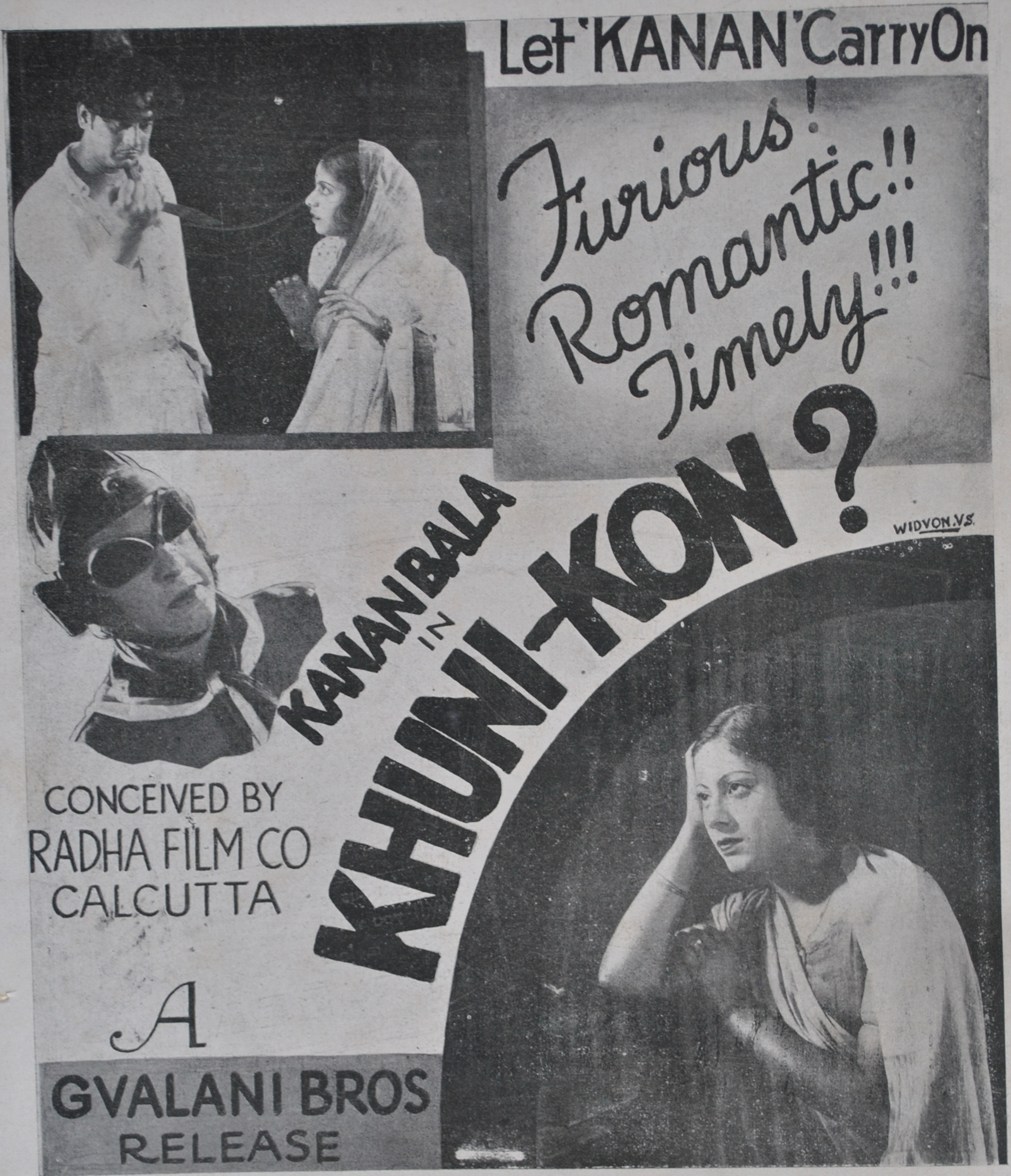
Its glorious song hits will thrill you with their catchy melodies

4th WEEK

ROYAL OPERA HOUSE

CHOWPATTY - - - - - - - - - - BOMBAY

Remember **'RADHA'** ....



Let 'KANAN' Carry On

Furious! Romantic!! Timely!!!

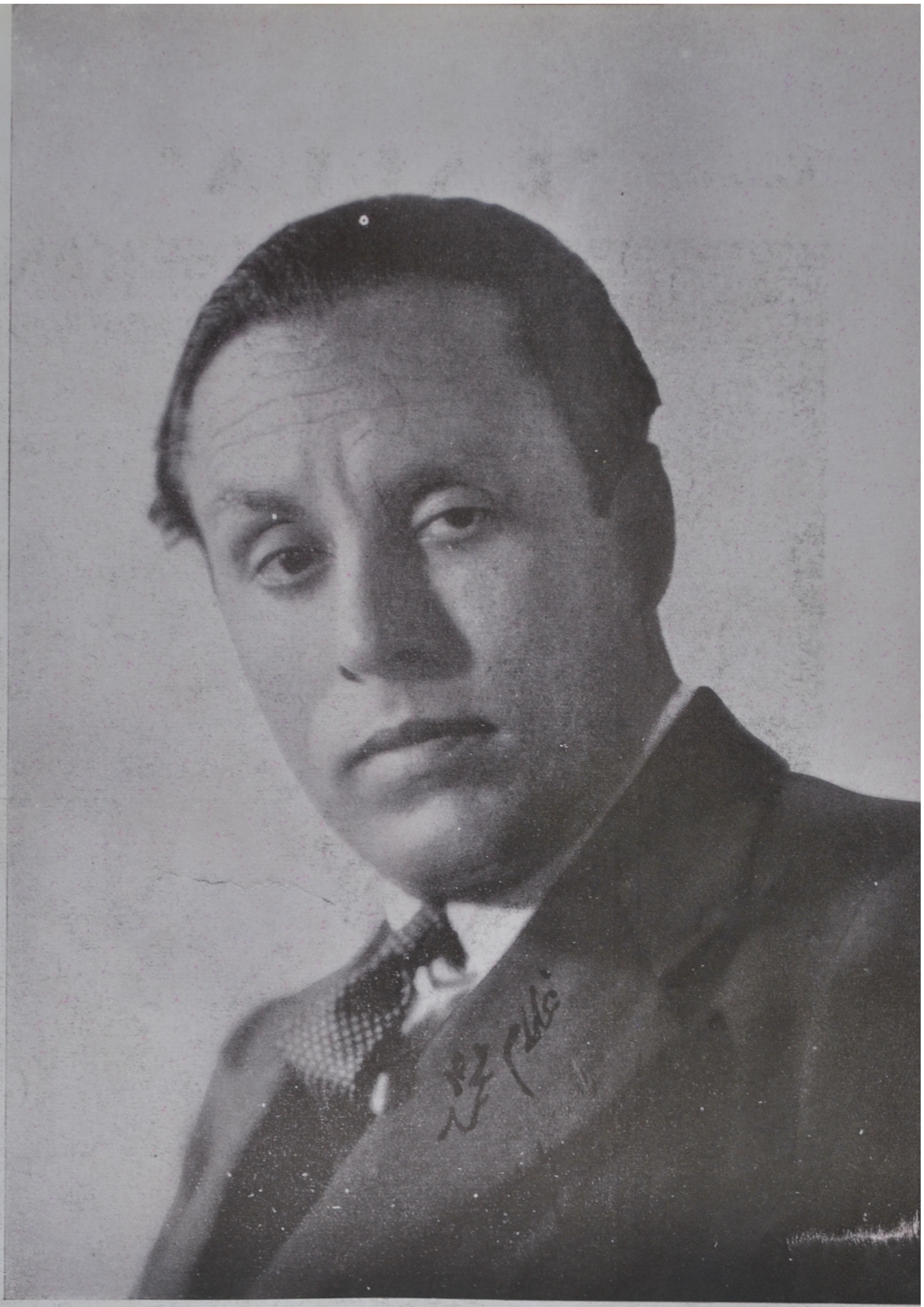
KANANBALA IN

KHUNI-KON?

CONCEIVED BY
RADHA FILM CO
CALCUTTA

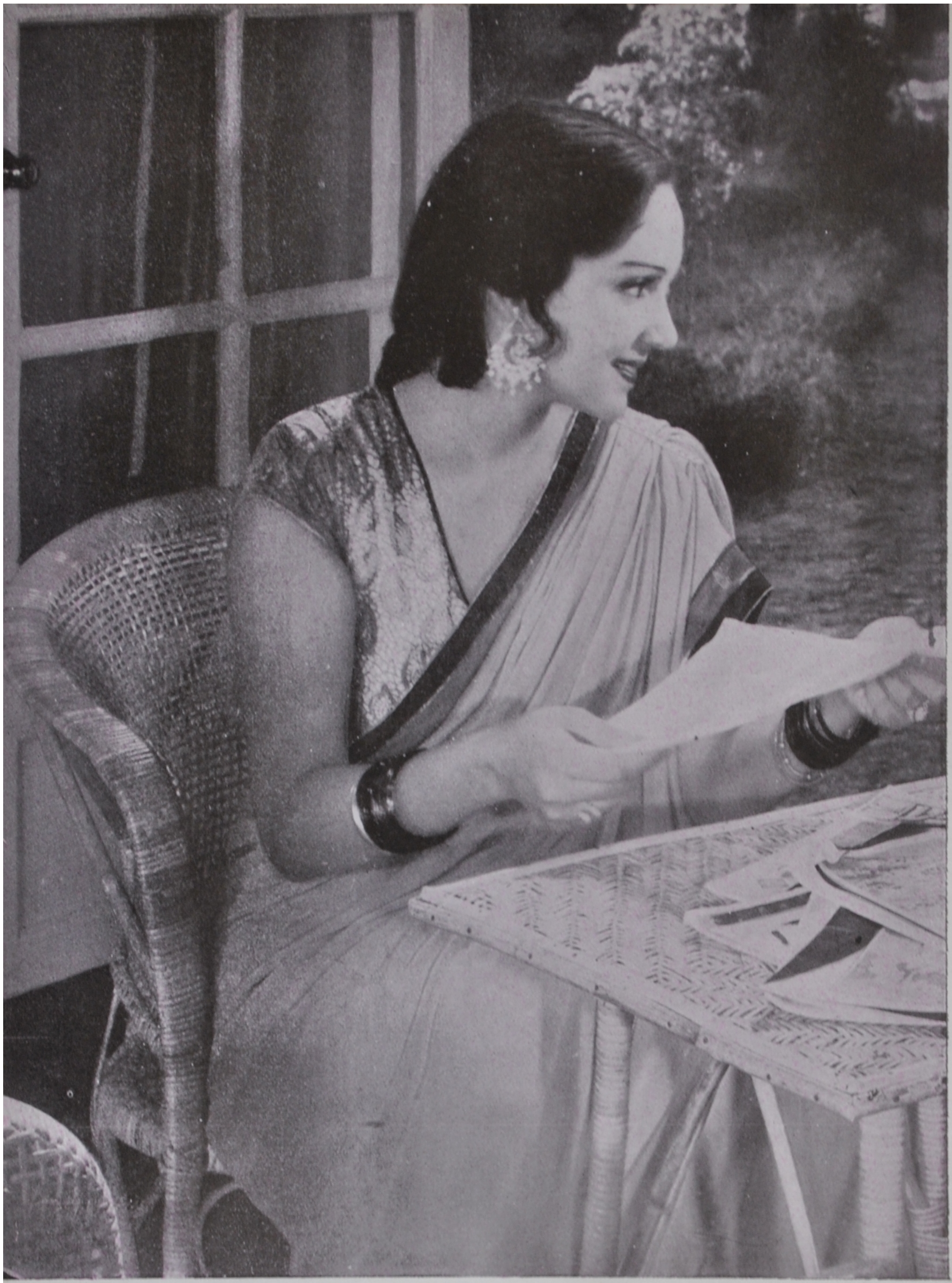
A
GVALANI BROS
RELEASE

You'll never forget!



GENTLE—Who doesn't know Gulam Mahomed? One of the most popular draws with cine-fans all over India, Gulam Mahomed has worked as a 'Villain' in numerous pictures. One of his 'Character' performances which I still remember with respect was given in "Temple Bells", very recently he distinguished himself in a 'straight' role in "Pride of India". He is an artiste every inch with the necessary patience and temperament.

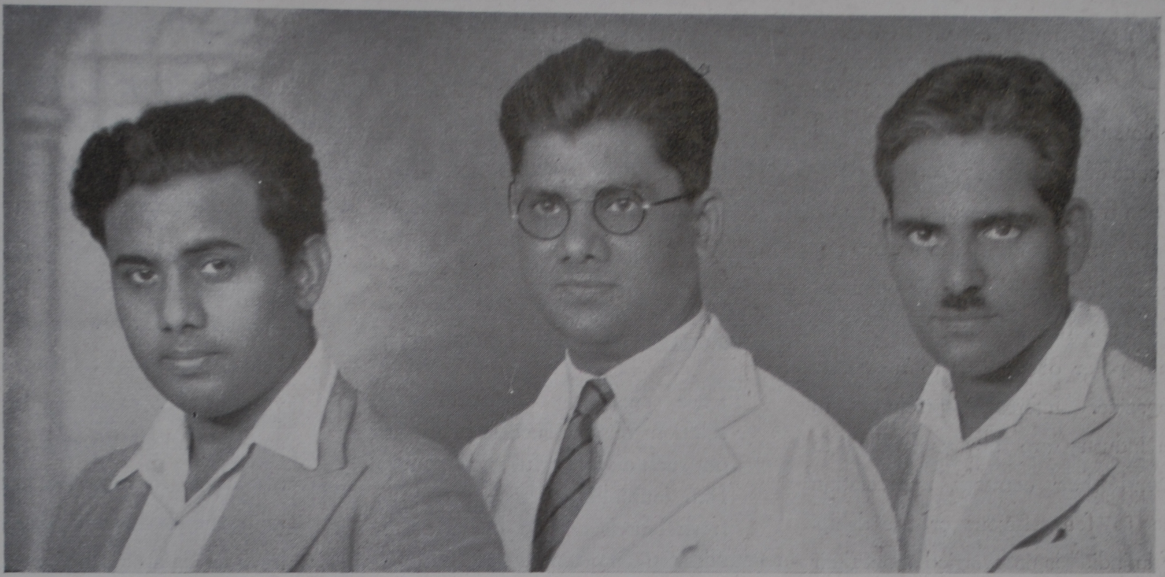
As a man, I think, the best of us can shake hands with him as a friend, Gulam Mahomed is a gentleman and I cannot say that of many.



GLAMOROUS—Meet Devika Rani, a polished artiste of the Indian Screen. In her debut in 'Karma' an English Talkie, she proclaimed to the world that she was coming and then she came and conquered everything before her. Her brilliant performances in 'Jawani-ki-Hawa', 'Jeevan Naiya' and 'Achhut Kanya' linger in the memory with an affectionate warmth that suggests 'love'.

Devika has a vibrant personality and undefinable charm with a beauty that is atonce thrilling and pathetic.

THE THREE MUSKETEERS!



Master Vinayak Mr. Baburao Pendharkar Mr. P. S. Naik

ARE they looking out for the wise Gascon? Haven't they met him in Principal P. K. Atre of Poona? These three are the partners of Huns Pictures. (They need two more to make up a Five Powers Pact like Prabhat. We suggest taking up Baburao Pai and Dada Torney). Master Vinayak was introduced to the screen fans as the hero of "Jalti Nishani" a Prabhat Picture. From an artiste—he is still so but now in his own picture—he became a director and now he has become a producer.

Baburao Pendharkar, by God! don't you know him? Subtle and polished he is considered to be the ideal villain of the screen. And then there is that good natured technician Pandurang S. Naik as the third partner. He has always looked at the world through his 'lens'. An excellent cameraman with a big reputation built on previous success, Pandurang Naik is a man on whom you can always rely. He is one of those who refuse to be spoilt by success.

With such an excellent combination of artistes, it was no wonder that the Huns Pictures scored a signal success in their maiden production "Chhaya." The marvellous reception, given to this picture by classes and masses alike, has warmed the hearts of its producers who now promise to give better and still better pictures in future. Money making is not their only intention as each one of them can comfortably earn a four figure income every month without worrying about production. Their ideal is a social regeneration which they intend to effect with the help of their pictures which will always present novel and debatable themes, throwing flashes and side lights on the problems of Modern Society. They are out for a mission in which art and acting will play their predestined roles.

In "Dharmaveer" the second picture of Huns, the producers will be presenting a startling camouflage of modern life as conceived by that brilliantly imaginative litterateur Principal Atre. "Dharmaveer" is going to be another great picture of Huns.

Their future plans are very ambitious. They have already secured the services of Chandramohan and are rapidly on the tracks of Durgabai Khote. For the first English talkie which is reported to come off in March they have Mubarak and Harin Chhattopadhaya in view.

In Shamrao N. Oak they have recently secured a capable general manager, and if he doesn't sing the 'swan-song' he will keep the flag flying.

At Random From Our Fan Mail

WE have received thousands of letters of appreciation, from our readers all over the country. Contrary to the usual practice of publishing letters of appreciation from the producers in the industry, we have chosen to honour our readers by publishing their opinions. After all, the readers provide the main pillar of support to a popular magazine. Interested producers in the industry are always willing to extend their courtesy appreciation due to fear, favour or friendship. "Filmindia" is not worried about their opinion. Let them think what they like or dislike. It is not possible to reproduce all letters, however here are some :

* * *

All Over Karnatak

"Your paper contains beautiful phrases and language. And it is spread all over Karnatak."

From : Nagappa D. Muddebihal—Ilkal-Bijapur.

* * *

Journal India can be Proud of

"Let me compliment you on your fine journal—and the very frank views you have expressed in it. After all India has got a journal of which she can be really proud—and one which is not afraid to foster and reveal truth."

From : G. B. Bhonsale, Kolhapur.

Very Interested

"The Ruling Chief is very interested in that Magazine".

From : The Private Secretary, Nandgaon State.

* * *

Wonderful & Impartial

"Please accept my warmest congratulations on your success in bringing out such a wonderful and impartial film journal and I hope it will win fresh laurels at the hands of the admiring film fans".

From : M. Ramkrishnan, Editor, "Cine Critic," Madras.

* * *

Hundreds Much Interested

"We are glad to note that your "Filmindia" is one of the best magazines that is ever published in India. Hundreds who come here are much interested in your Magazine"

From : The Director, Young Men's Indian Association, Madura (S. India).

* * *

Highly Recommended

"Filmindia has been most highly recommended to me by one of my friends who is your subscriber."

From : Hardit Singh Nanda, New Delhi.

Removing a great want

"It is a great pleasure on my part to avail this opportunity of congratulating you on the occasion of your removing a great want of the Indian filmland by starting a nicely got-up educative magazine. Most of all that appealed to me is your feature "Bombay Calling". I should request you to see that this feature is kept as it is and all through. I should also crave to request you to maintain the constructive policy you have taken up in the cause of this progressive though infant industry in India." **So writes Gul Hamid, the famous Calcutta Star, from Regent Park, Calcutta.**

Very Nice in Every Respect

"Your magazine is in reality very nice in every respect"

From : Jai Prasad, Cawnpore.

* * *

It Saves Money

"I appreciate it because of the interesting articles and reviews of several pictures. One comes to know of various good and bad pictures, thus one can save his money by avoiding to see vulgar pictures. Such a magazine, I think, would be sold like hot cakes."

From R. B. Malkani, Hyderabad, (Sind).

What Readers Think of 'Filmindia'

One of the Best

"Some of my friends recommended your magazine as one of the best publications regarding the tips and comments on X'word puzzles."

From: J. Wesley, The Mall, Sirsa.

* * *

Keenly Awaited

"Filmindia issues are keenly awaited for the latest information."

From: The Regal Theatre, Lyallpur.

* * *

A Compliment to the Editor

"It would be no exaggeration to say that fans and critics of your popular "Filmindia" await its appearance with an anxiety that pays a compliment to its Editor."

From: Kamar Ali, Itwari, Nagpur.

* * *

Loves to Read

"I really love to read your paper and the true comments that are published."

From: B. B. Mathur, The Mall, Lucknow.

Bold & Straightforward

"I really found the journal an interesting one. Your editorial reviews are the chief among them, and I admire your bold and straightforward criticism.

"India needs best critics in motion pictures nowadays. Let us hope to fulfil her needs by introducing men (I mean editors) like you. My sincere congratulations to you, dear Editor."

From: K. Vittal Rao, Mangalore.

* * *

Doing Splendid Work

"It was with great hope that I opened the "Filmindia" of this month and I am very anxious to tell you that my hope was more than fulfilled. I have always enjoyed your unsparing criticism on the Indian films. There is no gainsaying about the fact that the industry is deplorably in the hands of very low-minded people whose one aim being the accumulation of money at any cost, we have nothing like a Film art in us. You are doing splendid work by giving well merited frank criticism on the industry and the people connected with it. Let me wish you all success."

From: A.N. Krishna Rao, Editor, 'Vishwa Vani', Bangalore City.

Whole Hearted Approval

"I take interest in the production of good first rate films and found in your issues of July and August criticisms such as I had current in my mind."

From: A.N.P. James, M.A., B.Sc., F.G.S., F.C.S., Consulting Geologist and Mining Engineer, 99 Armenian Street, Madras.

* * *

Peerless Contents

"Due to the attraction of your journal and the peerless contents, all the copies have exhausted to-day alone".

From: H.V. Chetty, Bangalore Rd., Bellary.

* * *

In Great Demand

"Our customers are greatly demanding the paper."

From: D.S. Jain, Pipli Bazar, Indore.

* * *

Just one from a Hundred

A telegram from Krishnaswamy, Madras, reads as follows:

"Despatch three hundred copies, remitting money, Krishnaswamy."

He is one of our many agents in the city of Madras.

GIRLS and BEAUTY

By MYRNA LOY

GIRLS

"BE YOURSELF!"

This catchword of yesteryear is still the soundest advice for women interested in men, according to Myrna Loy.

"Be yourself at any price," she says. "If you hurt men's feelings by being outspoken and honest, then they are not the ones you want for friends."

This was a Hollywood rarity, an interview with the elusive Miss Loy, conducted on the set of her new Metro-Goldwyn-Mayer picture, Petticoat Fever, in which she is co-starred with Robert Montgomery.

"Charm cannot be analysed," Miss Loy commented, in response to a question. "What is charming in one woman may be absurd, ridiculous or pathetic in another. It is a personal quality.

"But it can in a sense be cultivated. To become interesting—or, from the feminine point of view, desirable—girls must constantly seek self-improvement; they're no different from men in this.

"They should read enormously in their spare time, travel as much as their money admits, meet all the people they can, and learn to think for themselves, originally. This develops character, and with it charm."

And men, Myrna believes, must be met on their own ground.

The old days of coyness are gone, or should be.

"Besides, how could you have the slightest respect for anyone whose vanity required such soothing? If you can play a better game of tennis than a man, I can think of nothing more preposterous than deliberately letting him win. The only kind of man you can truly admire would be proud of your success, even over him.

"Civilization," the star went on, "has made the clinging vine unendurable. In the old days the main idea was to get a man by fair means or foul. Now men admire sportsmanship in a woman above all things."

BEAUTY

DON'T take your make-up problems lightly!

Don't forget your personality in selecting clothes!

Don't be a fashion slave!

Such is the advice of Myrna Loy, M-G-M. star.

A girl to be attractive, should study her best points and emphasise them, is the opinion of Miss Loy.

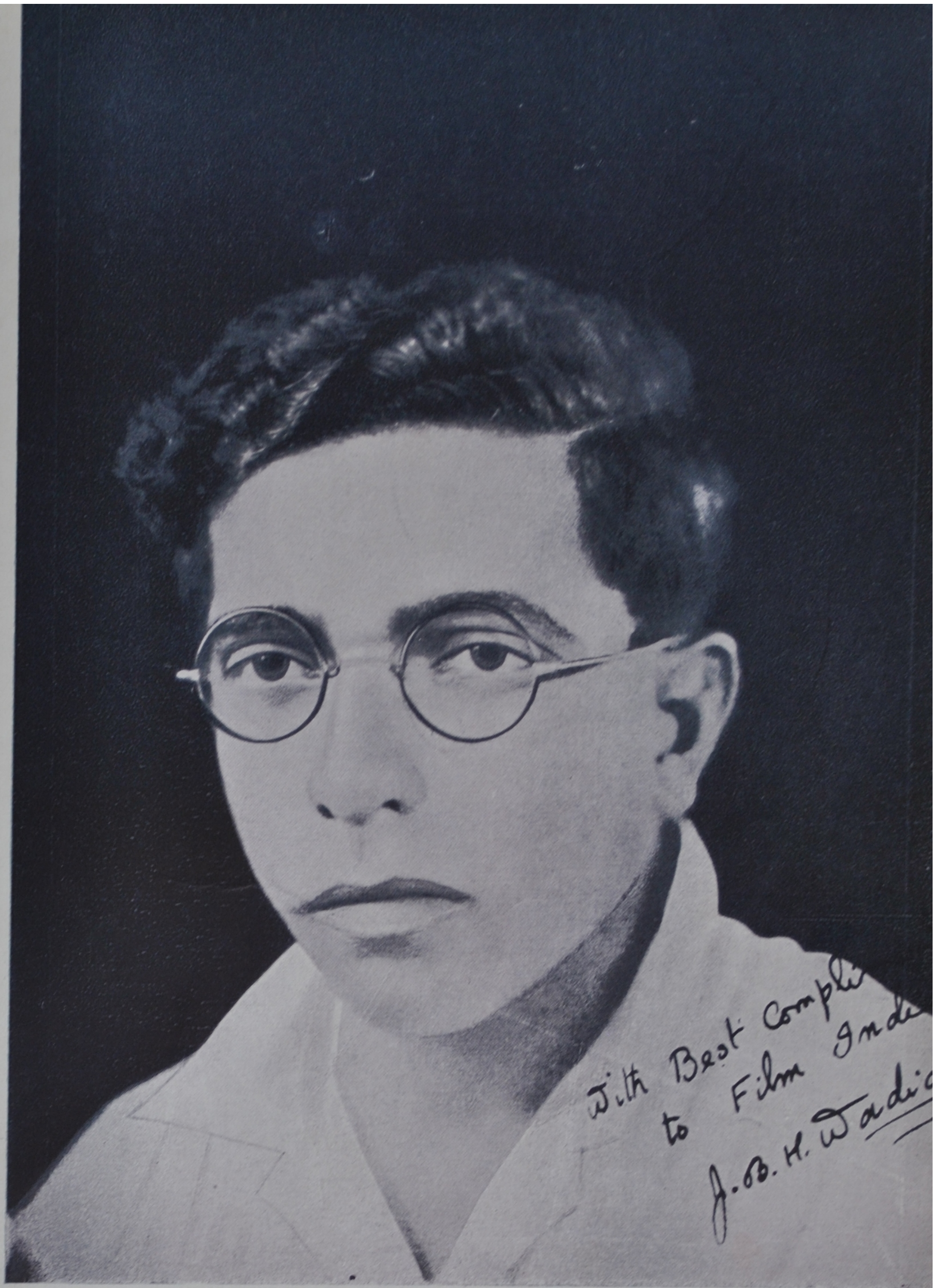
"Most women take the problem of make-up entirely too lightly," Miss Loy remarked. "They forget that this item is one of the most important phases of their personal appearance and regard it as a duty rather than as an art.

"First of all, the choice of make-up is very vital. One of the most important factors is choosing powder that is as near as possible the colour of your skin. Powders either too dark or too light result in an obvious make-up and defeat the purpose of cosmetics.

"As for eye make-up," she continued "for myself I use very little mascara; having naturally large eyes I find no need to accentuate them."

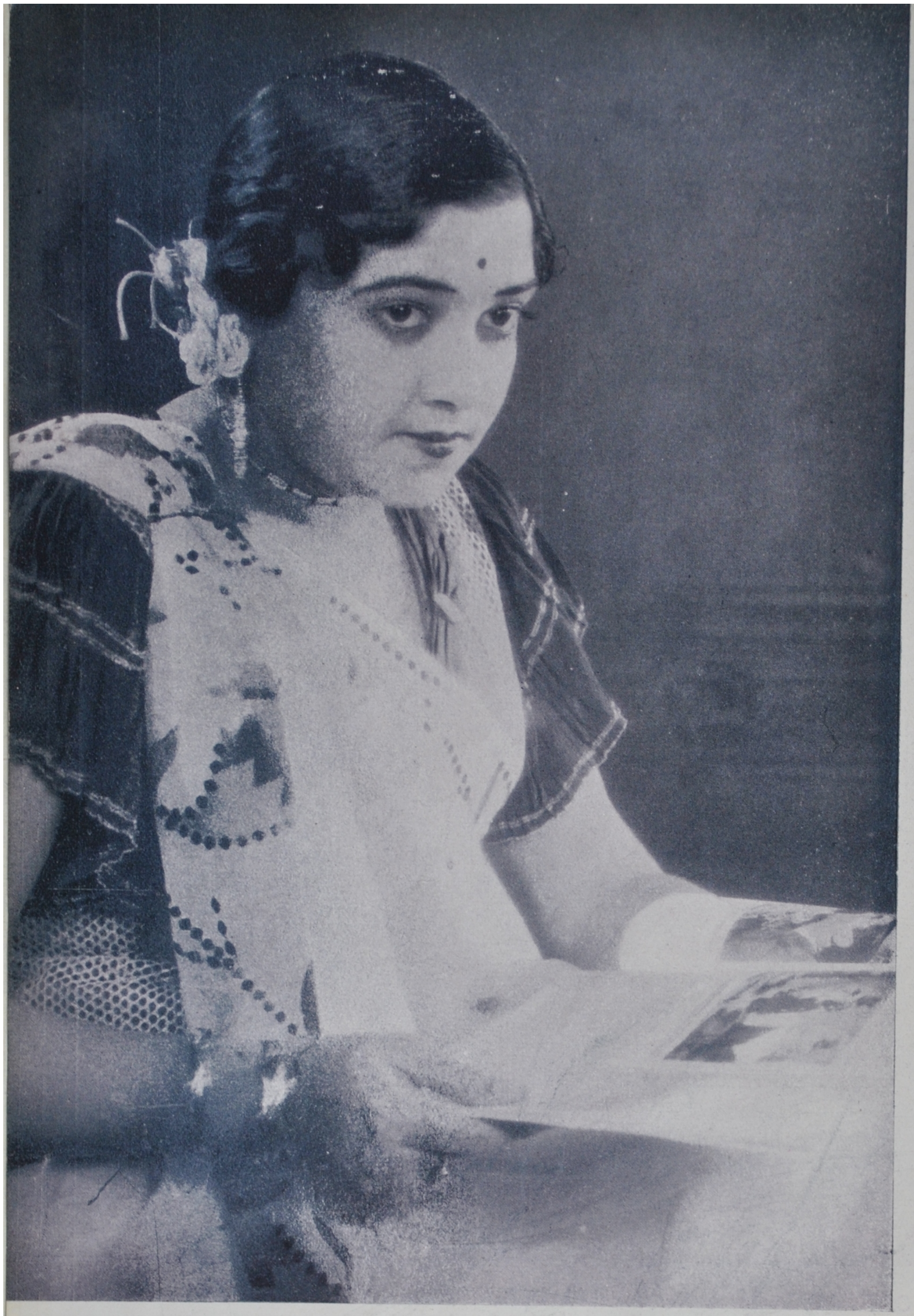
Miss Loy believes, too, that the workings of the mind have a great deal to do with personal appearance. More than most women realise.

(*Con. on P. 88*)



With Best Compli
to Film Ind
J. B. H. Wadi

FORTUNATE.—Meet Mr. Jamshed Wadia M. A. L. L. B. at one time a lawyer but now a leading producer. He is one of the proprietors of the Wadia Movietone, the Company that gives us thrillers.



EMOTIONAL.—She is Miss Gohar, a popular star and partner of Ranjit Movietone, Bombay. I cannot remember all the pictures she has worked in. The list is formidable. Many of her pictures have been immensely successful due to the extraordinarily brilliant performances given by her in the past.

She is an educated girl with a nice convent accent and must be very pleasant to talk to if you meet her as a friend with a clean past record. The record is an important condition.

Mr. Chandulal Shah
Prop.
Ranjit Movietone
Dadar.

THE BUSINESSMAN!—This is the only businessman in the town—others are half so, the rest are simply not so. He is Mr. Chandulal Shah, the managing proprietor of Ranjit Movietone. A talented director Mr. Shah is a man of untiring energy and rare business acumen. He has seen good and bad times but at all times he has come out victorious. When his financiers tried to ruin him they failed—they ruined themselves instead. At all times on the alert there was a tide in his life which took him to the heights of success and still he refuses to come down. He is every inch a fighter. His successes in the field of production are too well known and numerous for us to mention here.

Mr. Shah is a nice man to meet—a good friend if you Nurse the friendship but if you don't I think he ought to be a formidable opponent.

With Best Wishes
Pramila

Miss Pramila a budding artiste from the Imperial Movietone.

RIGHT :

Miss Rose the fashionplate of Imperial that set Chowdhary thinking. She is a clever artiste who probably believes like every showman in "dressing the dummy to sell the wares". She is a brilliant hostess.

Diwali Greetings to
Film India
Rose

Yours Sincerely
Yakub

Yakub the 'Villain' of a hundred pictures since the 'silents'—now a leading artiste with the Sagar Movietone.

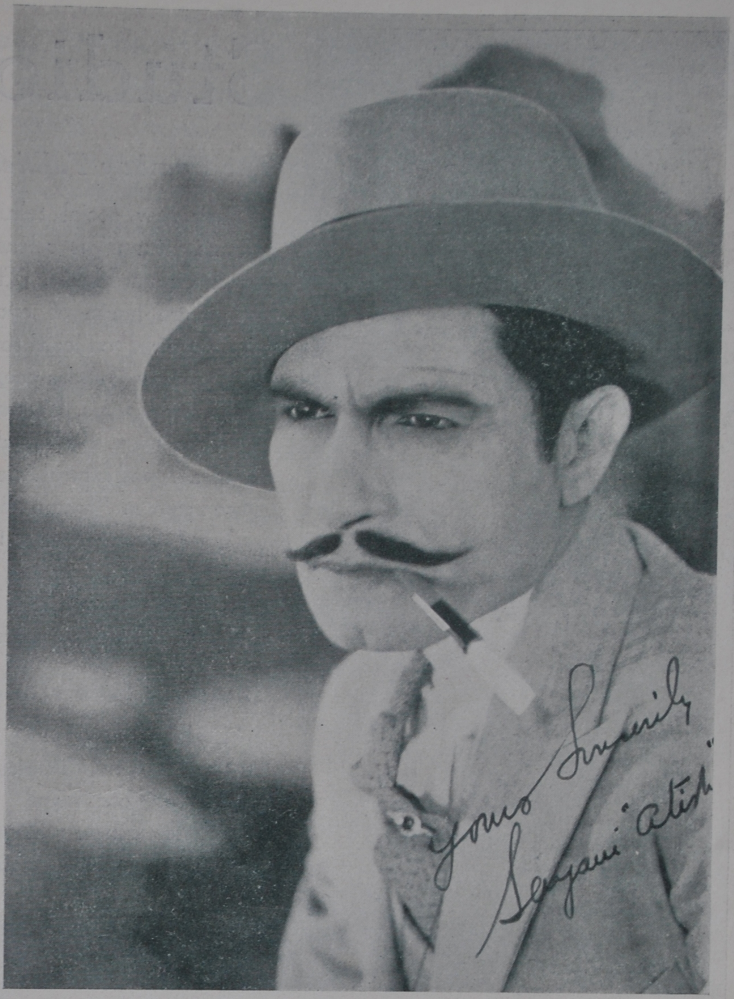
RIGHT :

Nazir—the hero of several picture and the passion of several hearts whether raw or cured. He is with the Ranjit Movietone.

To "Filmindia"
with best wishes
Sincerely Yours
Badri Prasad
Pandit

Pandit Badri Prasad musician and comedian of Rajputana Film Co., Ltd.

If you are in the film line for some time, you must know this man otherwise he will very soon introduce himself to you. He is I. A. Hafisji alias Hamid, Ex. New Theatres, Ex. Eastern Arts, Ex. Kolhapur Cinetone and in Imperial Movietone—Artiste, production manager and would be director.


Yours Sincerely
Sayani "Atish"

ABOVE :

This is Sayani "Atish". He looks fiery enough. He is at Wadia Movietone, the factory of 'thrillers'.

Sincerely Yours
Jayant
'36

RIGHT :

Jayant, the hero of several Prakash Pictures probably learning to smoke cigarettes. Any way he doesn't seem to have learnt it yet.

Studio Close-Ups

The Bombay Talkies Ltd.

Their new social talking picture "Janma Bhumi" is released at the Royal Opera House. This beautiful picture house of one time has been acquired on lease for a year by the Bombay Talkies people to show their own pictures. Centrally situated as the theatre is, it is bound to give the pictures a good lift with the audiences. Once again in "Janma Bhumi" that beautiful artiste Devika Rani carries the burden of success all alone. Two more pictures are in the making in the Malad studios of the company.

Imperial Movietone.

"Pride of India" ran pretty well at the Imperial Talkies, Bombay inspite of communal riots. The picture has caught with the Diwali holidays and stands a chance of continuation. "Our Darling Danghters", Chowdhary's second one with Rose, Kumar and Mubarak is completely ready. Miss Rose will have returned from her short Calcutta trip by the time, this is in print. Director Nandlal's "Jungle Queen" with Sulochana is reported to be the prize picture of the year coming out of Imperial while Director Atorthy's "Sarla" featuring Kumar, is also awaiting release. Director Gidwani is busy with the "Two women" featuring Padmadevi, Gulam Mahomed and Guznavi. If we believe what manager Bharucha says then this picture is going to be really very nice. Gunjal's "Wahri Dunya" is still setting a problem to the world. "Leilo-Nihar" which is at last ready has seen the director Asher leaving the Imperial for good. Khan Bahadur Ardeshar is busy with the new colour films. In the meanwhile Wolfe, that supposed colour expert, is changing his own colours rather fast. The climate of India seems to have suited him well, indeed too well, looking at the way he has 'reduced'. Homi master is still playing with his 'Jagat Kesari.'

Sreemati Padmadevi the sweet voiced daughter of Bengal gives a thrilling performance in "Passing Show"

Wadia Movietone.

"Jay Bharat" is at the Lamington Talkies. "Hurricane Hunsa" is on the sets getting ready to jump on the screen. It is a diamond thriller of Wadia's intended to get gold. Other pictures in production and in view are "Nav Jawan", "Lutaroo Lalna", "Toofani Tarzan", "Lankni Ladi" etc.

Sagar Movietone.

"Manmohan" directed by Mehboob and featuring Bibbo will be on the screen after "Pride of India" has finished its run at the Imperial Talkies. Badami's "Village Girl" with Sabita and Motilal is also ready for release while Director Yacoob's "Lion of Sagar" is still in the caves. Meanwhile Luhar's "Kirit Kumar" is still in the cradle.

Minerva Film Co.

"Bhakt Namdeo" in Marathi is fast nearing completion while "Atma Tarang" which the producers intend to produce on rather a lavish scale, is also gone through some interior sets.

Ranjit Movietone.

"Jwalamukhi" featuring Pamadevi and Ishverlal is having a good reception at the West End Talkies. All compliments to Director Madhok. "Chhotisy Bhul" of Jayant Desai is also ready while Director Chandulal's "Pardeshy Pankhy" with Gohar is awaiting the final 'touches'. Director Madhok is producing another called "Sharafi Loot". The picture features that talented artiste Yasmin and is well paired with Nazir as the hero in the picture. The pity is that these two good artistes will be thrown into a riot of silly comedians, giving them no chance to display their histrionic abilities.

Daryani Productions.

Little Director Ram Dariani has become almost a big man now the the way we hear about his directorial efforts. Good luck Ram, you deserve success the way you are sincere about your efforts. "Prem Murti" is ready and has been taken up by Kapurchand Brothers, a distributing firm in Bombay. It is reported that further financial arrangements for six future pictures have been fixed with these Kapurchand's. Well, Darianis will need a lot of luck in future and we heartily wish them that. Mr. Polishwalla on behalf of Jagat Talkies has also secured the Punjab distribution of these pictures. He has done wisely in encouraging sincere, enthusiastic people.

Sangeet Movietone

After "Call of the Soul" which was well received wherever it went, Madam Jaddan Bai is preparing for another attack on the box-offices. Brave woman is this lady producer.

Huns Pictures.

The remarkable success of "Chhaya" all over has given the Company a good status and stability within a very short time. Wherever this picture was shown it was warmly applauded. Their second picture "Dharmaveer" featuring that great artist Baburao Pendharkar, with Ratnaprabha, Vinayak, Indira Wadkar and others is fast nearing completion. Those favoured few who have seen the rushes say that "Dharmaveer" will compel critics to forget "Chhaya". It is so nice.

The provincial rights of "Chhaya" are reported to have been sold to Messrs Jagat Talkies of Delhi at a lucrative price, while Mr. Polishwalla (Jagat) has also agreed to take up the next six pictures of the Company giving a substantial guarantee of mininum bookings on every picture.

From reports, it is evident that the enthusiastic proprietors of the Company are not satisfied with the laurels earned so far. As if to celebrate their success, they have gone out and signed down that inimitable artiste Chandramohan and to provide romance for him, of course in the picture, they intend getting that superb woman Mrs. Durgabai Khote.

With enthusiasm and ambitions soaring high there is every chance of this company attaining very early an enviable position amongst the few leading producers of India. One friendly advice is "Go slow."

Golden Eagle Movietone.

"Prem Bandhan" is only awaiting release. The picture carries a very good report in its van. Mr. Lala's next is going to be "Desperate". We only hope he produces it without getting desperate or making the financier so.

Prabhat Cinetone (Poona).

"Sant Tukaram" in Marathi, is reported to be a marvellous picture. It was intended to release this pictures during the Diwali week but it could not be done owing to the riots. The picture is easily one of the big successes of Prabhat. At the studios Director Kale seems to be infernally busy with "Beyond the Horizon", a great love tale of primitive times. Miss Leela Chitnis gets the chance of a life time to work as the heroine in this picture. From recent reports we understand that Prabhat's seem to have jettisoned the idea of producing "Leila–Majnu" and instead Director Shantaram will have the choice of choosing a social subject out of the several stories he has got. Let us wait and see.

Kolhapur Cinetone.

"Honahar" will be shortly seen in Bombay. Its director Jagirdar is reported to have played an excellent character role almost to perfection. Major Dadasaheb Nimbalkar's "Frontiers of Freedom" is fast nearing completion. Discussion of new stories and new plots occupies most of Dadasaheb's valuable time nowadays. The management intend to produce a very big subject in near future.

Shalini Cinetone.

Director Baburao Painter is giving finishing touches to "Pratibha" an artistic subject featuring Mrs. Durgabai Khote. Director Bhal G. Pendharkar, the recruit at Shalini, is still thinking about his 'bout' with the employers. He probably wants to give them something which will burn their fingers. Let us wait.

Prakash Pictures.

"Passing Show" featuring Padmadevi and Jayant is expected on the screen very shortly. It is reported to be a fast picture with a whirlwind tempo and is expected to be liked by people who like stunts and thrills. The next picture in view is the famous novel "Pormina" in Guzrathi and Hindi.

New Theatres Ltd.

"Grihadaha" is drawing very well at "Chitra", Calcutta. Director P. C. Barua is still in India though "Talkatone" says that "he has gone to the Continent on the 26th October". The paper has evidently lied. Director Nitin Bose is busy with a new social story. Two new intoxicating attractions are coming. Their names are Miss Leela Desai and Kamlesh Kumari. Even one of them is enough to make a crowd go young then why talk of two.

East India Film Co

D. K. Bose's "Sonhera Sansar" is ready. Director Kardar's "Baghi Sepai" is very near completion. Both the pictures are expected to be big in their own way.

Saraswati Cinetone, Poona.

One of the best Telugu pictures—probably the best of the season—is soon coming from the Saraswati Studios of Poona. It is called "Dashavatar". The plot unfolds a very interesting story treated in a fascinating way, making every foot of the long film grippingly sensible. The music in the picture is extraordinarily good and for months it will be remembered by the music loving fans. The settings are marvellous conceptions of art at once grand and imposing. There is a bevy of beautiful girls thrown into the picture with a wild abandon that will make the old feel young. The picture is directed by Mr. Murti and supervised by that skilled veteran Mr. R. G. Torney.

Jyostna Bhole

Let Young India Musicals make your life

HAPPY and GLORIOUS.

Young India Records have been in the field and have been Champions in Musical Records by India's wellknown Artistes

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YOUNG INDIA

Make your own choice ! Make your own selection !

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Medows Street, - - - - BOMBAY.

A beautiful nail polish

Here is a new nail polish which has two very special features, very durable in colour and gives the most exquisite finish to a woman's toilet. To be obtained in all your favourite colours :

Natural
Rose
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Pearl
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Rose Pearl
Lake Red
Orange
Carnation
Dark Red etc.

Make a special point of buying a bottle this week. The price is only **Re. 1.**

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Dashing Ahead and Superseding all the previous pictures

ARE COMING

SAROJ MOVIETONE'S

Two Jewel Productions of the Year

"PREM SAMADHI"

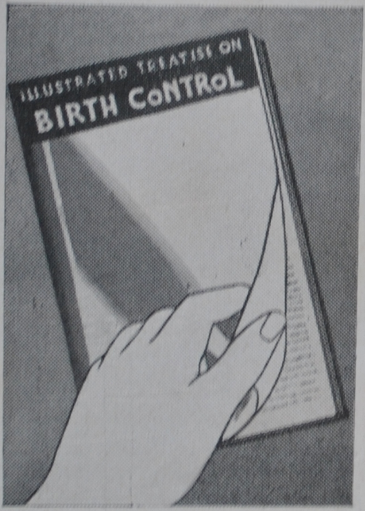
AND

"IMAM FAROSH"

Wait and watch for their release at your favourite Theatre of the Town.

FOR BOOKING APPLY TO:

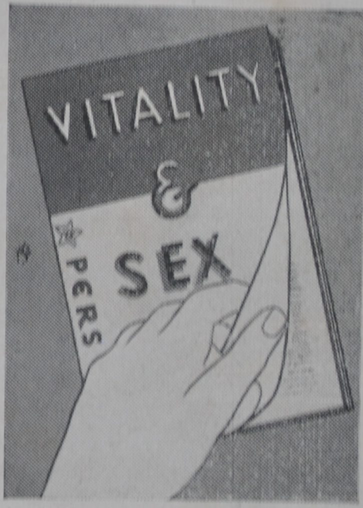
SAROJ MOVIETONE
PAREL, BOMBAY.



1

1. An eminent authority has written an authentic article on the practice of BIRTH CONTROL, in which all the old methods as well as some latest devices have been explained very lucidly. The article has been incorporated in the above guide, which contains about 40 pages of masterful writing. No married couple can be without it.

2. An invaluable booklet for those with shattered nerves. Explains Scientific ways to Health and Hygiene. Tells how to keep young, full of vim and vigour. Contains some Medicinal Preparations, prepared after a good deal of research. The best elements from both Eastern and Western Systems of medicines have been combined to make them, what is almost a panacea for all sorts of Disorders.



2

Both the Guides may be had free on **As. 4.** *postage Stamps to cover initial Exp.*

HYGIENIC PRODUCTS:

199, Hornby Road, Fort, - - - - - - - - - BOMBAY.

Atma Tarang

is going to be

Minerva's Monumental Masterpiece
and the heart throb of the year

●

Presenting a mighty struggle between the sweeping forces of relentless cruelty and selfless service, the theme of

Atma Tarang

Sours to dizzy heights of screen achievements as portrayed by a rostrum of glittering stars like

PRABHA, KIRENSHESHI, GULZAR, VASANT PEHLVAN, PURI, ERUCH TARAPORE

and many others, led by the dynamic names of

SOHRAB MODI

and

FIROZE DASTUR

Embittered by a cruel stroke of catastrophe, he dedicated his life to the mission of Sevadharees, only to be claimed by a girl's soul-stirring love, which survived even the rock splitting might of an earthquake. But he chose to break his troth with her, rather than sin against God, and then came a tragedy that will tear your heart.

●

Directed by

SOHRAB MODI

and

Presented by

THE MINERVA FILM COMPANY

ATMA TARANG

is destined to be an unforgettable screen achievement

Watch for this Exotic Drama of Love's Sublime Cruelty

Best wishes
to
Filmindia
Chimanlal B. Desai

SINCERE!—Meet Mr. Chimanlal Desai, the proprietor of Sagar Movietone, Bombay. For years previous to his taking up production, he was associated with Dr. Patel in an all important distributing organization in the south. As a partner in the Select Pictures Circuit of Bangalore Mr. Chimanbhai was received affectionately by every producer in India. Suddenly he took up production of talkies at the Sagar Movietone and fighting through almost super human difficulties he has come out as one of our really successful producers. His producing company is responsible for giving us classic social subjects written by great writers thereby setting up a new school of production.

Personally Chimanbhai, as I know him, is a sincere and affectionate gentleman whose integrity can never be questioned.

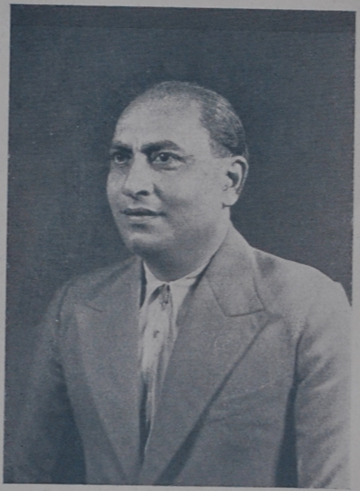
A FAMILY OF GREAT ARTISTS!

INTRODUCING THE FIVE PARTNERS OF

PRABHAT CINETONE

Mr. V. Shantaram

Mr. S. Fatehlal

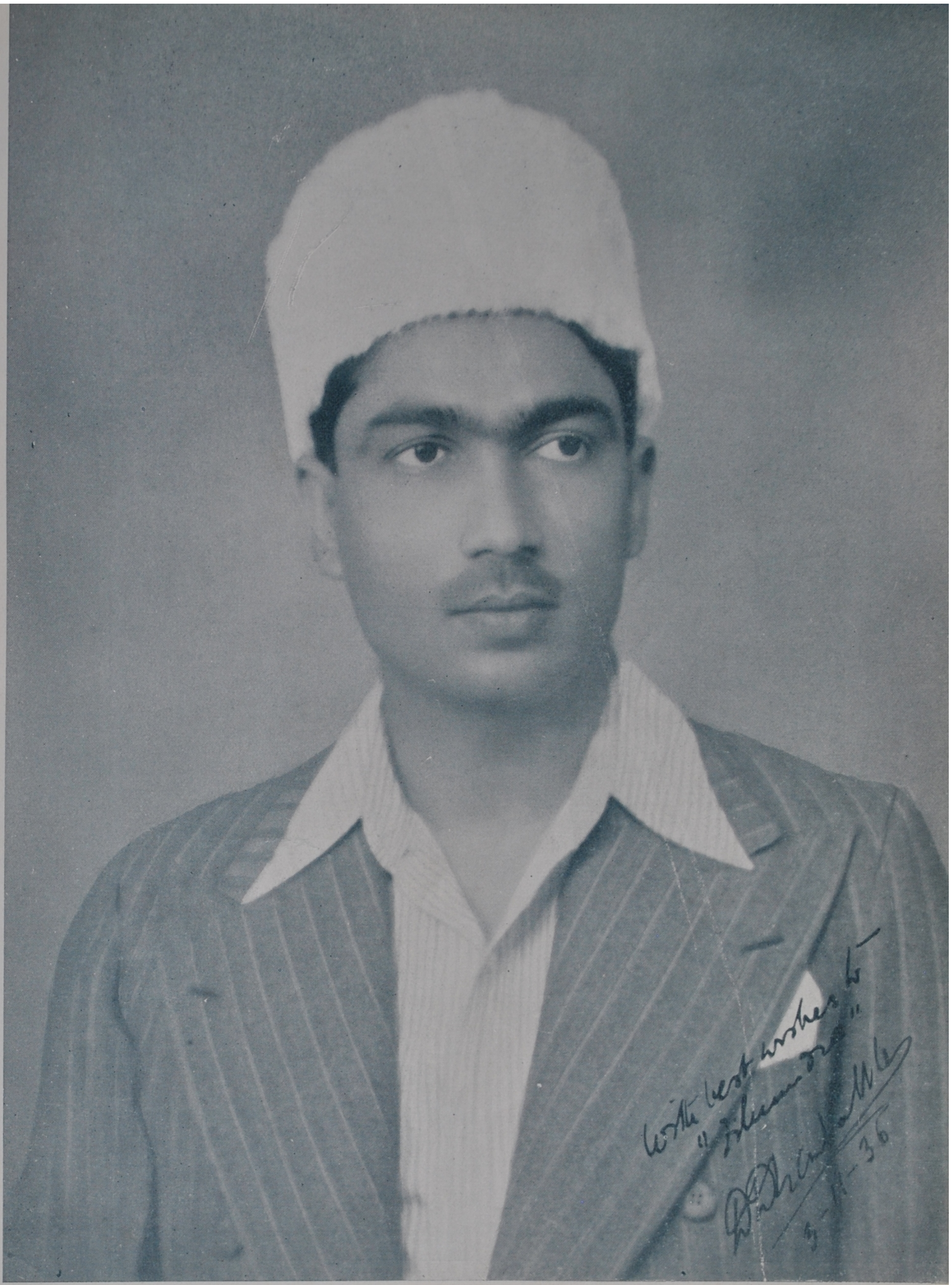


Mr. Keshavrao Dhaibar

Mr. Damle

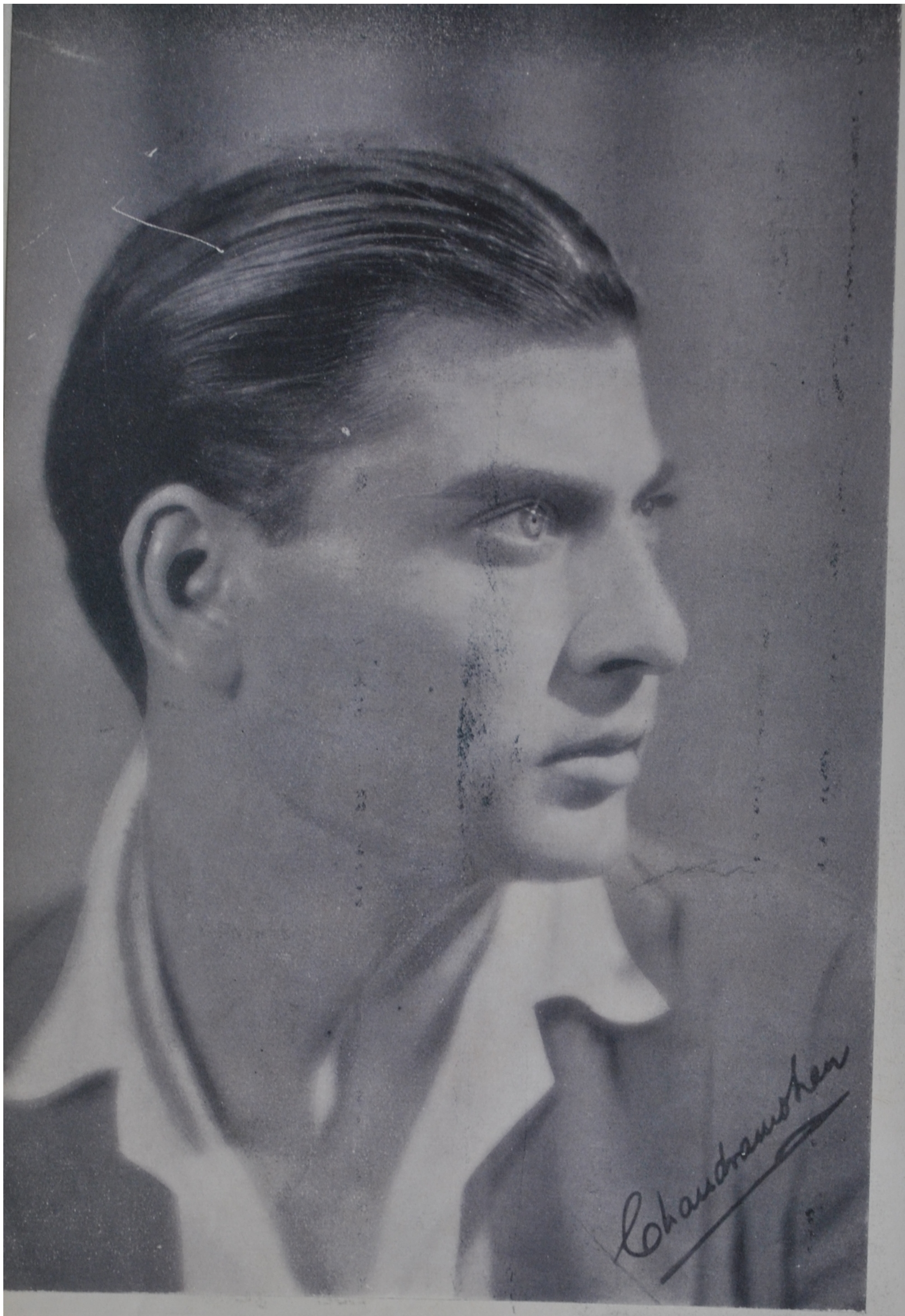
THE WORLD KNOWS MORE
ABOUT THEM THAN
WE CAN TELL.

Mr. S. Kulkarni



THE SPORTSMAN.—Major Dadasaheb Nimbalkar is the enthusiastic Managing Director of Kolhapur Cinetone, Kolhapur. For Art he has left the lucrative sport of racing where every follower of the turf knew him as a leading sportsman. No sooner had Major Dadasaheb established the Kolhapur Cinetone than he displayed a keen interest in the technic of photography and direction. His first effort as a director was "Kalia Mardan" which picture proved to be a marvellously successful production from his Company. He is now busy with "Frontiers of Freedom" which is expected to be another record breaking picture.

In private life Dadasaheb is a very kind and courteous man with a religiously clean character not generally given to the average man. With high ideals and admirable perseverance Major Dadasaheb is an invaluable asset to our film industry.



VOLATILE.—Introducing Chandramohan. He became a star overnight. And the night was the night of "Amrit Manthan" premiere. Chandramohan's brilliant performance as "Rajguru" could only be forgotten after his work in "Amar Jyoti". He is an artiste with 'ideas' and if given scope, he is likely to give us some more thrilling performances. But success often proves a curse particularly if its elation goes to the head. Chandramohan should guard against this danger which is the weakness of the common folks.

In private life Chandramohan is a sweet tempered man with a broad social outlook.

Ideas

Worth while are
Worth their Weight

Bauer

Projectors & Sound system built to a STANDARD *but not down to a* PRICE

QUALITY - - -
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HERE'S the machine on which Prabhat's "AMAR JYOTI" was tried and tested for good sound, before sending it to venice for the International Exhibition

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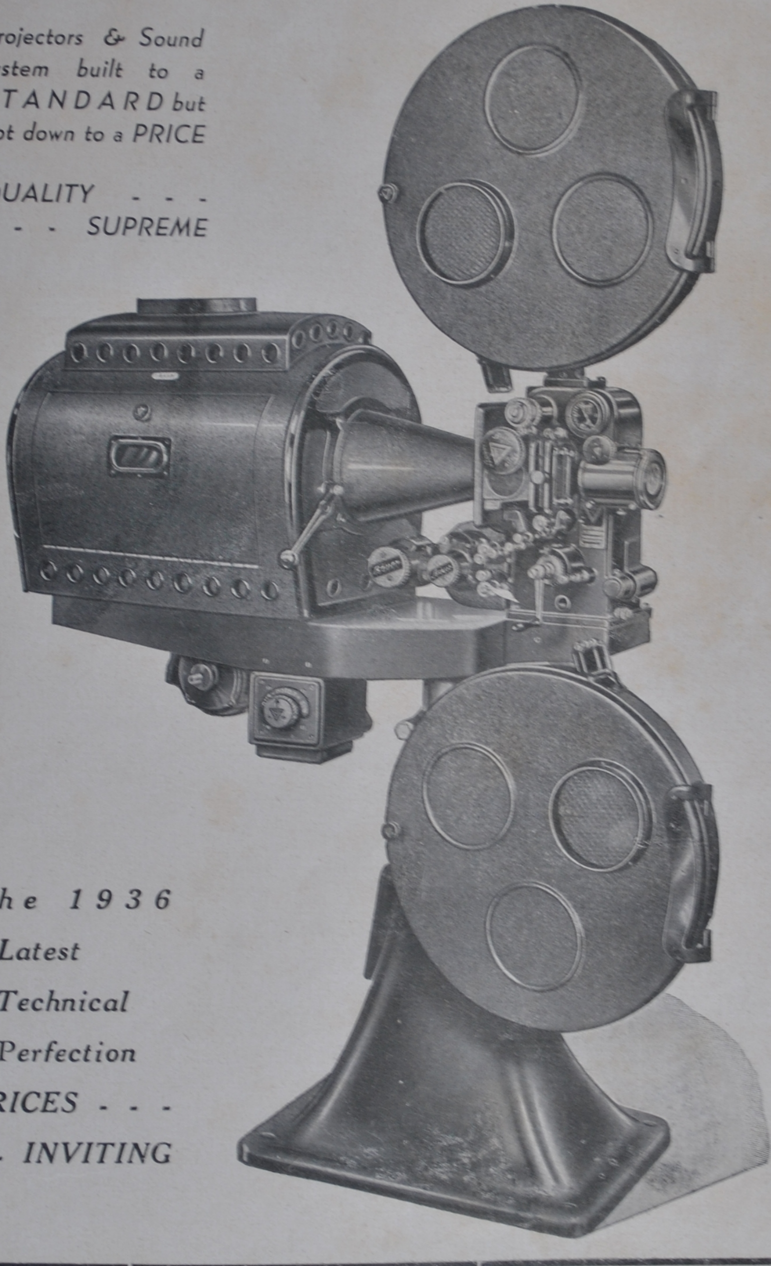
The land mark in the history of the sound revelation -



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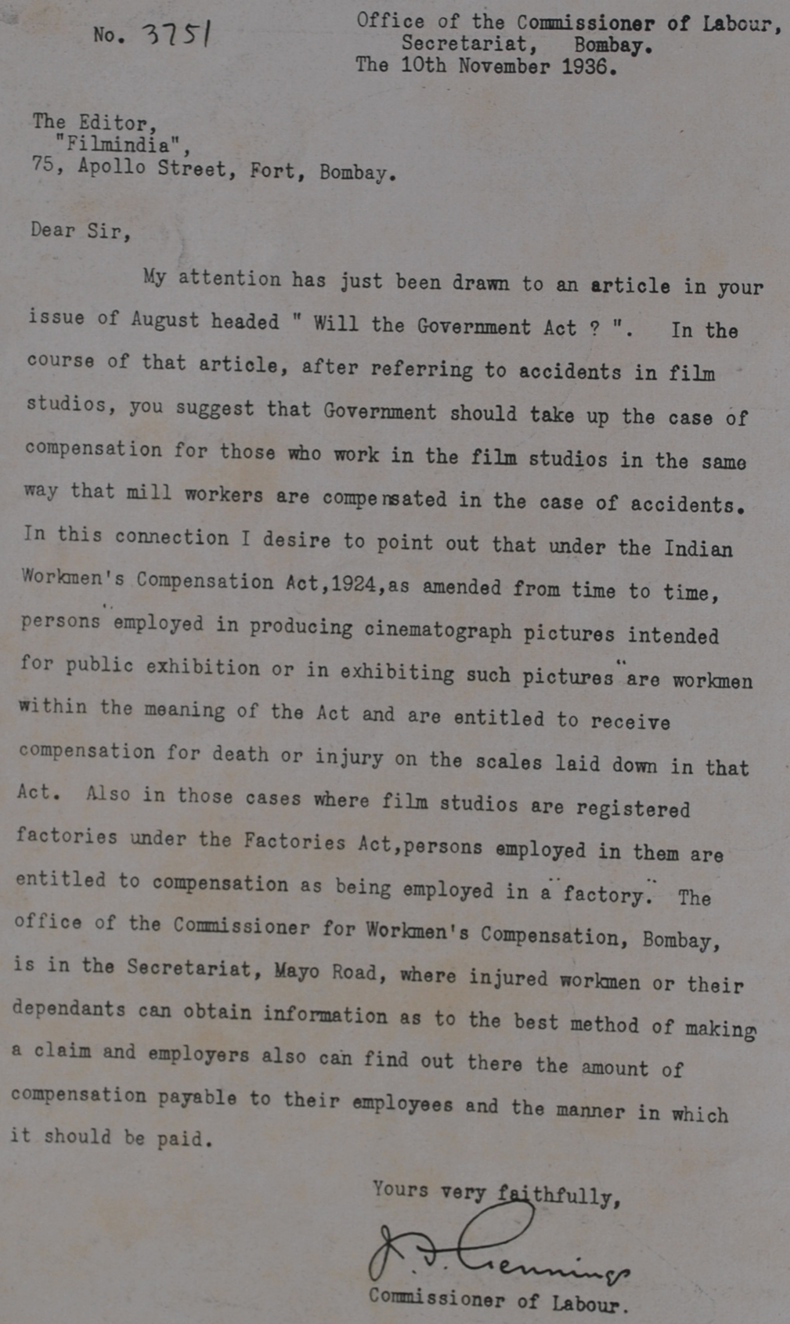
STUDIO ACCIDENTS !

In our issue of August we had pointed out to the authorities the necessity of granting compensation to the thousands of our studio workers in case of accidents. We reproduce below the letter we have received from Mr. Gennings, Commissioner of Labour to the Government of Bombay in response to our appeal. In our next issue, we shall explain in detail the benefits of the Act, so that every worker—small or big—may know his privileges. (The Editor).



No. 3751

Office of the Commissioner of Labour,
Secretariat, Bombay.
The 10th November 1936.

The Editor,
"Filmindia",
75, Apollo Street, Fort, Bombay.

Dear Sir,

My attention has just been drawn to an article in your issue of August headed " Will the Government Act ? ". In the course of that article, after referring to accidents in film studios, you suggest that Government should take up the case of compensation for those who work in the film studios in the same way that mill workers are compensated in the case of accidents. In this connection I desire to point out that under the Indian Workmen's Compensation Act,1924,as amended from time to time, persons employed in producing cinematograph pictures intended for public exhibition or in exhibiting such pictures are workmen within the meaning of the Act and are entitled to receive compensation for death or injury on the scales laid down in that Act. Also in those cases where film studios are registered factories under the Factories Act,persons employed in them are entitled to compensation as being employed in a factory. The office of the Commissioner for Workmen's Compensation, Bombay, is in the Secretariat, Mayo Road, where injured workmen or their dependants can obtain information as to the best method of making a claim and employers also can find out there the amount of compensation payable to their employees and the manner in which it should be paid.

Yours very faithfully,

Commissioner of Labour.

CAPCO

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RECORDERS BUILT AND INSTALLED AT —

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Pathe Gazette, etc.
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"It is a significant tribute to the quality of the 'Capco' recording equipment that the most successful musical films made in this country have been produced at the British International Studios at Elstree, where recorders manufactured by Caplin Engineering Co., Ltd., are installed."

Extract from Kine. Year Book.

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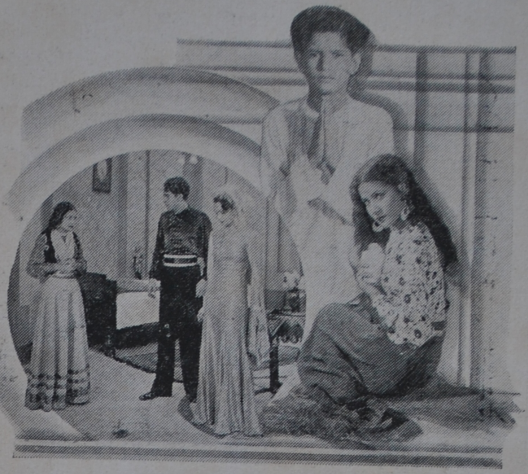

Something new for film Fans
Something startling for the Young
Something shocking for the Old

IN

SHOKH DILRUBA

The story of Girl's courage that dared to take love where it found it—dared to fight for it—live for it—defy everything for its fulfilment

WITH

KHURSHID, YASMIN, NAZIR, KAMLAKAR, DEVASKAR and ABBAS.

Directed by :— J. P. ADVANI

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More glamorous - Better in tempo -
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Any other Indian Picture presented so far on the Bombay screen.

Director : M.L. KAPOOR

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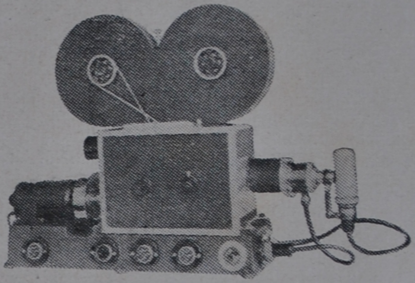

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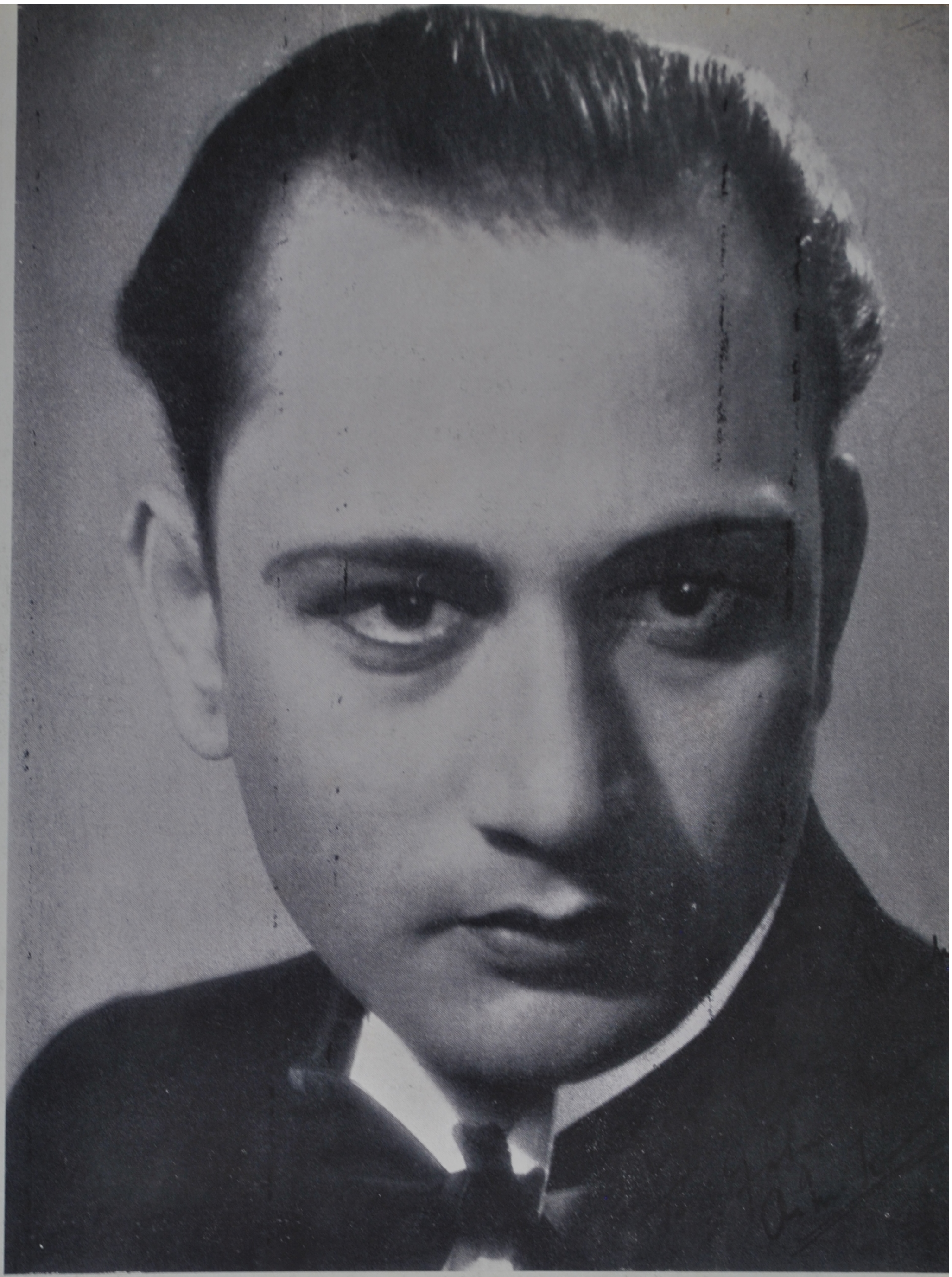
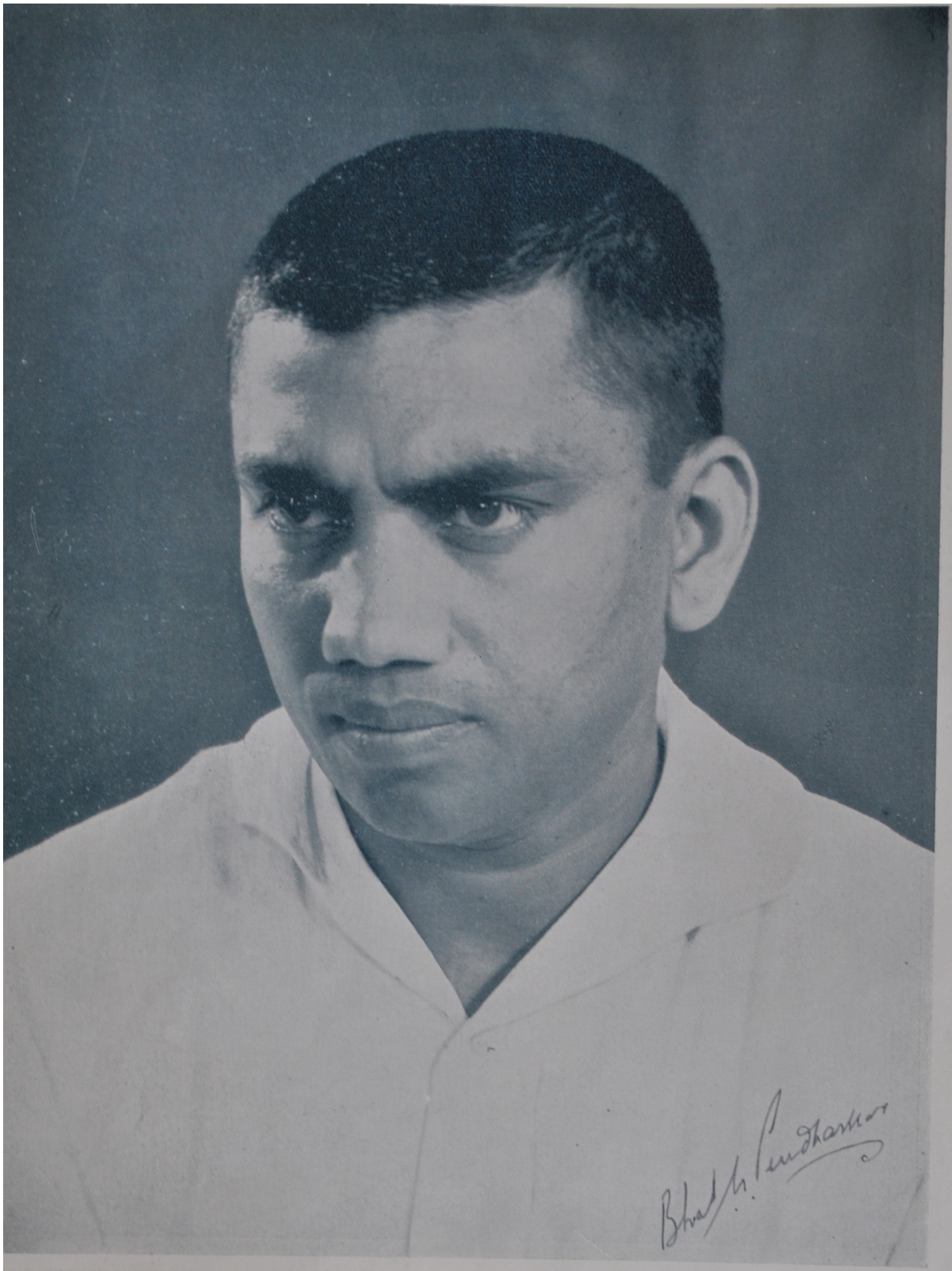


QUIET—Kumar, in other words "Puran Bhakt," is the famous artiste who gave a puzzling performance in Debaki Bose's "Puran Bhakt," the picture that proclaimed the era of quality pictures. Kumar has worked in several pictures but none was such a great success as the picture that discovered him. He has just finished two leading roles in "Darling Daughters" and "Sarla."

A sincere and enthusiastic artiste, Kumar is a very nice man with the usual human failings.



This gentleman is Bhal G. Pendharkar – producer – director and artiste. He is at present attached to the Shalini Cinetone of Kolhapur. But how long? Let time answer that question. Supposed to be intelligent and clever Bhal believes in being mysterious.

with best wishes to
"Film India"

Chintamanrao Modak is one of those few sound engineers who are really sound. He is at the Kolhapur Cinetone.

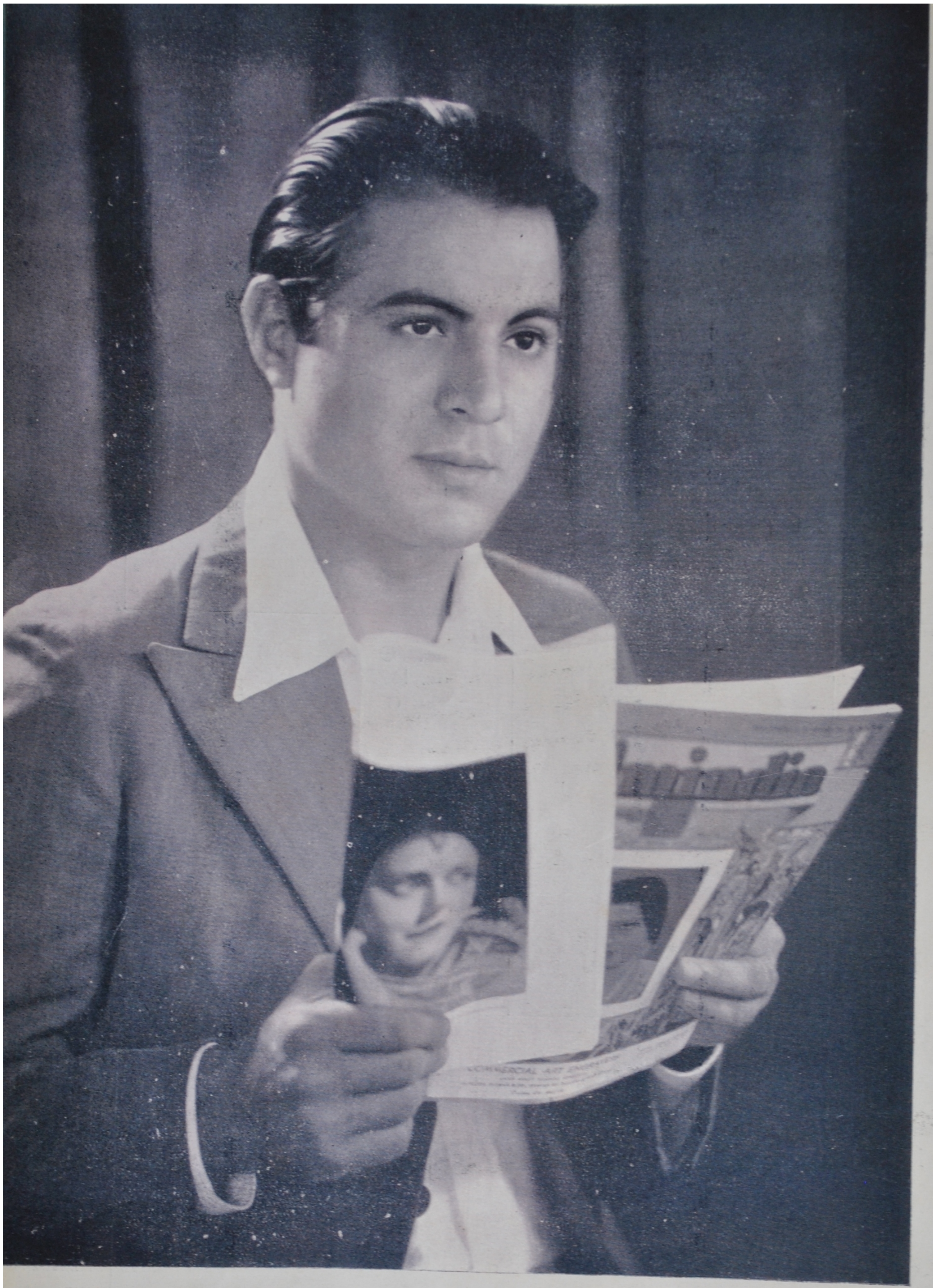
Mr. Goverdhanbhai Patel one of our leading camera men of India. He is famous for his beautiful picture trailers.

Here's a new find in sound recording, Mr. K. C. Desai, sincere and painstaking it is a pleasure to work with him.

with best wishes
To "Film India"
Raja Pandit
30-10-36

Who doesn't know Raja Pandit, as a clever comedian and a man of affairs. He is now at the Kolhapur Cinetone.

Mr. Y. D. Sarpotdar the clever cameraman of "Film City" Bombay.



SMART.—Meet Gul Hamid, the smartest artiste in our film industry. He has worked in numerous pictures coming from Calcutta and he knows his job well, indeed too well.

An educated man, Gul Hamid can always be relied upon to give his best in any role assigned to him. He is a well disciplined artiste who takes life as it comes from day to day.

Stop! *Stop!!* *Stop!!!*

TWO MARVELS OF THE YEAR

SHALINI CINETONE

PRESENTS

Durgabai Khote - -
Hirabai Barodekar -
Keshavao Date, - -
Nanasaheb Phatak, -

Vishnupant Oundhkar - -
Miss Heera, Paranjpe, Jog,
Vaishampayan, Danve - -
Master Shyam - - -

A Powerful Cast to appear in one Musical Extravaganza

PRATIBHA

(Marathi & Hindi)

Director : BABURAO PAINTER

Our Next Attraction

Miss LEELA

Featuring in

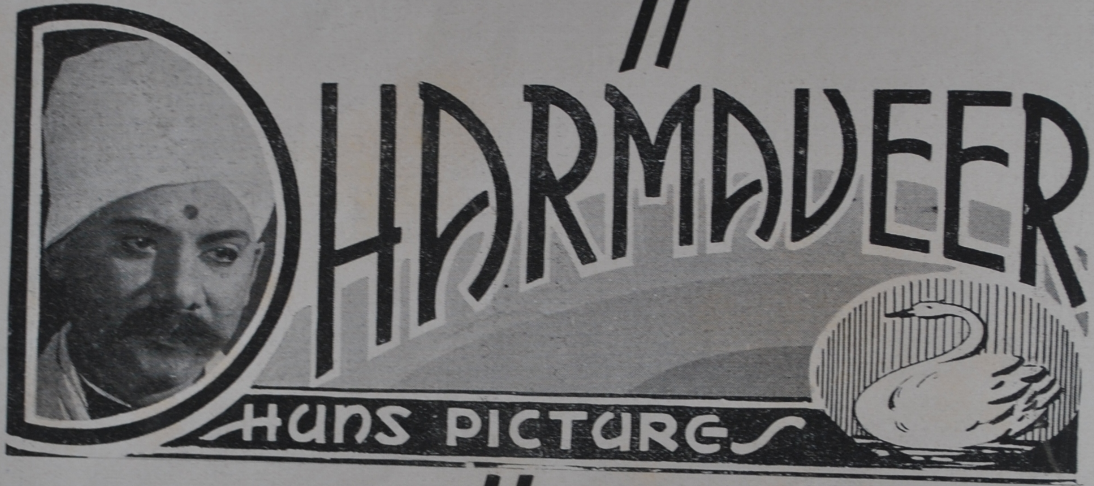
KANHOPATRA

A Heart Touching Tale of a Noble Woman.

Director :—Bhal G. PENDHARKAR

THE PICTURE
THAT IS GOING
TO BE FAR ABOVE
THE EXPECTATIONS OF
THE LOVERS OF CINE ART

Next Attraction



Holy Crime

Chhaya

Hindi version of this picture will be shortly seen at the

Wellington Talkies
Bombay.

The Picture that makes a difference.

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Distributors :
Peerless Pictures
116, Charni Road, BOMBAY.

Story by :
Principal P. K. ATRE

Starring :

RATNAPRABHA
(The Melody Angel)

INDIRA WADKER
(The Radio Star)

BABURAO PENDHARKAR
(Who appreciates him not)

MASTER VINAYAK
(in quite a different Role)

Coming Soon at :

MAJESTIC CINEMA
GIRGAUM

Scenes from 'Garden of Allah' featuring Merlene Dietrich and Basil Rathbone

Round the Town

"Sant Tukaram"

Produced by: **Prabhat Cinetone**

Direction: **Messrs. Damle and Fatehlal**

This is the life story of Sant Tukaram the patriot saint of Maharashtra. The screen play is very beautifully written with numerous psychologically successful situations which produce the desired effect on the human mind. Right from the beginning the picture grips the fancy and the programme of two and half hours is gone through with tears of happiness, amidst several intriguing situations which make one laugh and weep at the same time. The sprinkling of devotion in the story proves rather a strong dose to those who are high strung and finely tuned and the picture is likely to produce serious after effects in the homes and lives of such persons.

Photography is generally good, though it lacks technical brilliance. The sound is also carefully recorded. The direction is indeed clever, considering the fact that a devotional subject at all times provides less scope to the imagination of the director. There is an indefinable poetic harmony throughout the picture which the directors have perhaps achieved or stumbled over, but it is there graciously woven through every foot of film. Damle and Fatehlal deserve warm praise and great congratulations for their effort.

Vishnupant Pagnis as "Tukaram" is simply superb. He has practically 'lived' his part throughout the picture and I am afraid that if he is recognized in the streets devotees of Tukaram may mistake him for the real one, long since gone to Vaikunth.

Gouri as 'Jijai' the wife of Tukaram gives a thrilling performance which wins the sympathy of every one in the auditorium. She will soon be a star if so well cast next time. The others have done their bit with their usual finish.

It is a picture to see and remember for a long time.

"Janma Bhoomi"

Produced by: **Bombay Talkies, Ltd.**
Story by: **Niranjan Pal**
Direction: **Franz Osten**
Released at: **Royal Opera House, Bombay**

In taking up a theme of 'village uplift' the producers have played upon the sentiment of the public. In the hands of a better writer than Mr. Niranjan Pal, the theme would have been well developed and the story of "Janma Bhoomi" with its inherent sentiment of patriotism would have been something to see and not forget. As it is, the utter senility of the writer's pen has killed the subject by jettisoning numerous gripping situations which could have been woven throughout the length of the story. This time even the glamorous Devika Rani has not been given enough scope in the picture. The continuity of the picture is just another display of lack of imagination.

There is not much to talk about the efforts of the foreign director. In another ten years he will not understand the peculiarly Indian problem of village uplift and he makes his characters walk through a maze of huts making them sing as they roll along. This is certainly not direction. It is just humbug, pure and simple.

Photography as usual is very beautiful. The laboratory work is almost perfect. The sound is very nice too. The editing is faulty in several places.

The music is rather good. Poor Devika has practically no work in the picture, but in what little she is given, she is her usual best. Pithawalla has perhaps given the best performance amongst the whole lot His role provides him enough scope. N. M. Joshi as Mr. Gupta is stagy and affected. He creates an atmosphere of unreality with his jerky movements and stagy talk. Pramila was good in her small complimentary part. Ashok Kumar has not at all improved. Sunita Devi and Mumtaz Ali have given a beautiful dance and a song.

Inspite of numerous defects the picture is going on well due to Devika Rani and the clever publicity of the resourceful Manager Rai Saheb Chunilal. See it, by all means, because one can never get tired of seeing lovely Devika.

"Manzil"

Praduced by: **New Theatres, Ltd.**
Directed by: **P. C. Barua**
Released at: **Roxy Talkies, Bombay.**

This is a Hindi version of "Grihadaha" the famous novel of Babu Saratchandra Chatterjee. The theme is commonplace, being that of love and its eternal triangle. Some of the situations in the photoplay are quite interesting but at places the scenario is rather apologetic.

Little need be said of Barua's direction. It is technically perfect and psychologically clever. But somehow, and I can't tell you why (just because I have not discovered the reason yet) the picture has missed its soul. Every pathetic situation leaves a craving for something more, failing to produce the complete effect intended. Otherwise the picture is quite harmonious and quite good.

Photography is beautiful and the sound is perfect. Every thing else proclaims the usual N. T. standard.

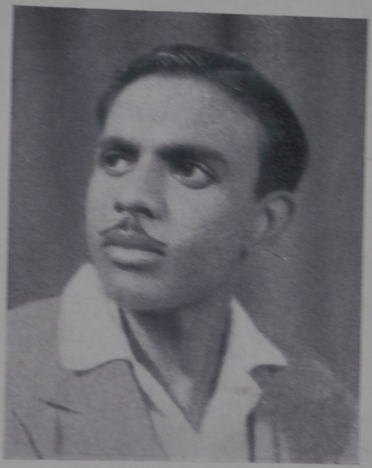
Prithviraj as "Suresh Babu" has given the best performance, which incidentally is the most eloquent achievement of his screen career so far. Jamuna is also nice and so is Barua himself. Mollina in her little flash is superb. With her smile she brings sunshine into the picture. The music is good—particularly the two songs of Harimati and the last song of the 'fatty'.

"Manzil" is a beautiful picture and quite in keeping with the Barua traditions.

Kananbala a Radha Film Co's Star.

With best wishes
to
Filmindia
Sophia

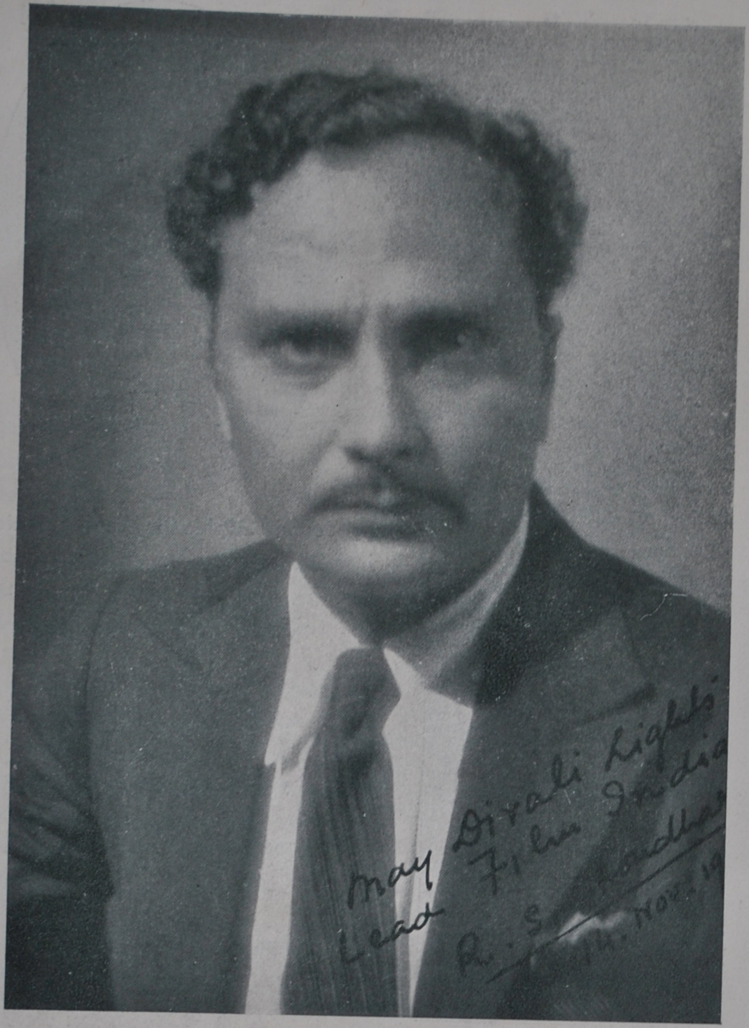
Young Sophia is an ambitions little artiste of Imperial Movietone.



Mr. V. Avadoot the star cameraman of Prabhat Cinetone.

Mr. Pandurang S. Naik, one of our leading photographers, is one of the three enthusiastic proprietors of Huns Pictures. Known for his courtesy and innocent outlook on life Mr. Pandurang is a gentleman who commands respect at all times.

Mr. Y. S. Kothare one of our leading sound Engineers.

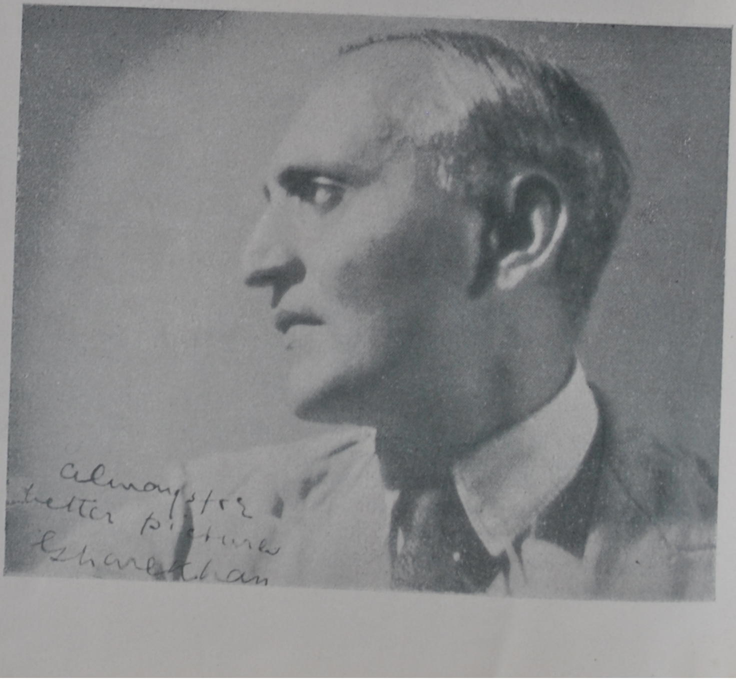

May Divali Lights
Lead Film India
R. S. Chowdhary
14. Nov. 19

LEFT :

Director Chowdhary of the Imperial Movietone, Bombay, has produced numerous pictures—successful and otherwise. Every one in the industry just knows him. In your spare time meet him and form your opinion. He has enough brains for several things denied to the average man.

RIGHT :

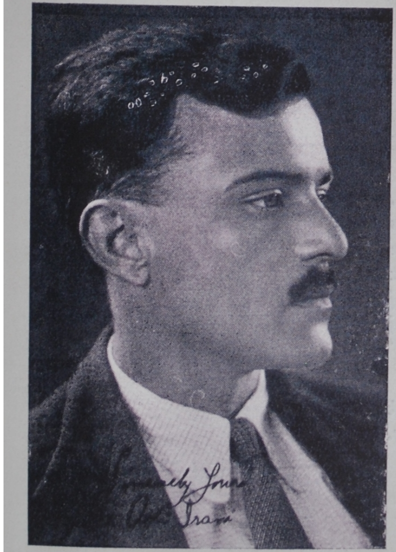
When Chowdhary is so near Director Gharekhan must not be far off. They are generally together 'somewhere'. Director R. R. Gharekhan M.A.L.L.B. left the Bar—not a bar—and took up Art. In the past he scored several successes, now he is waiting for another opportunity.


always for
better pictures
Gharekhan

RIGHT :

Director Moti B. Gidwani is one of the few directors in Bombay who know the photographic technique well in addition to their own jobs. I still remember his first picture "The Midnight Girl" which was very artistically produced. Mr. Gidwani has directed numerous talkies and the one in hand at present is "Two Women", which suggests that he has more than handful.

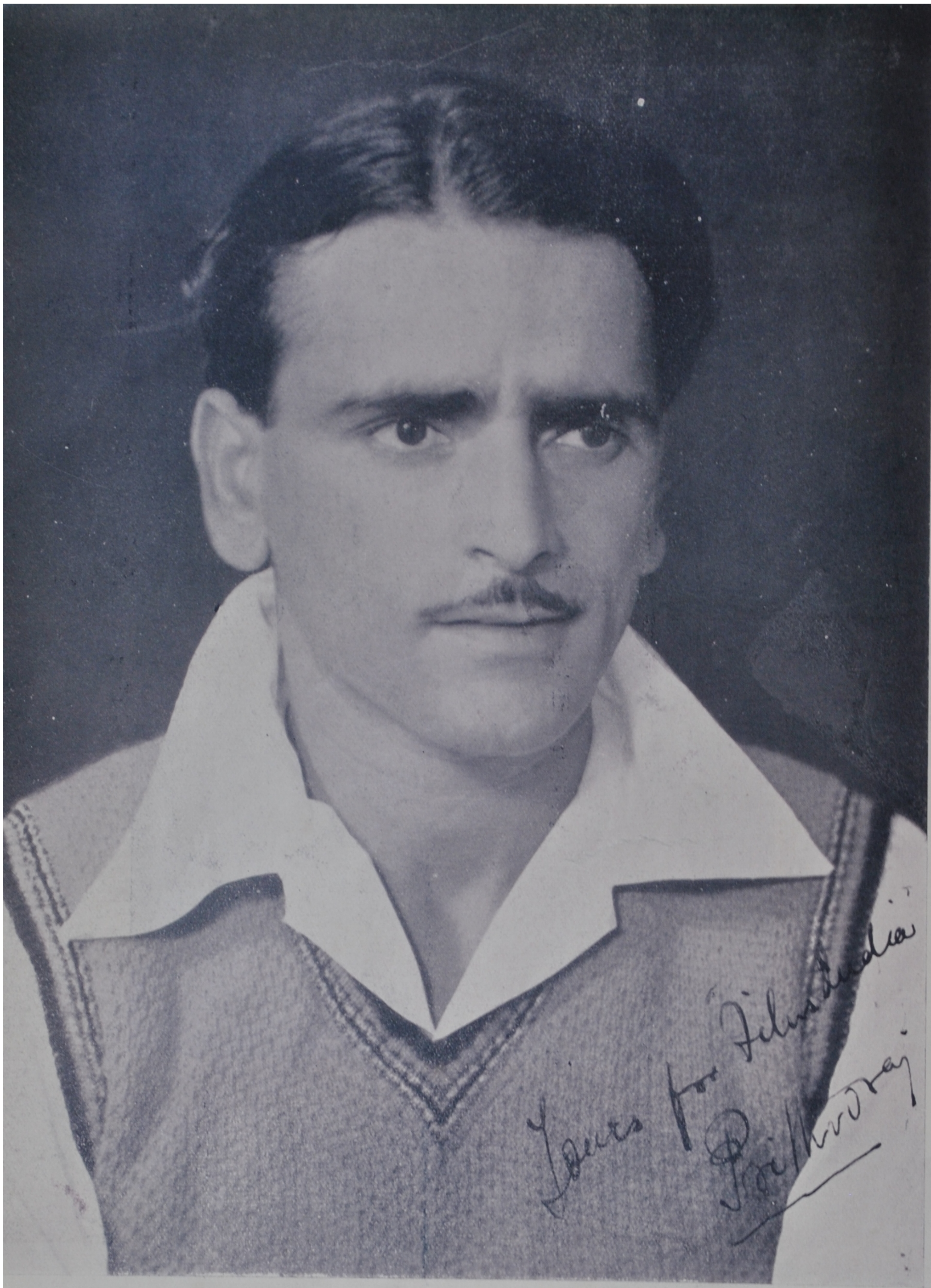
Sincerely Yours,
Moti B. Gidwani
Nov 1936



Sincerely Yours
Adi Irani

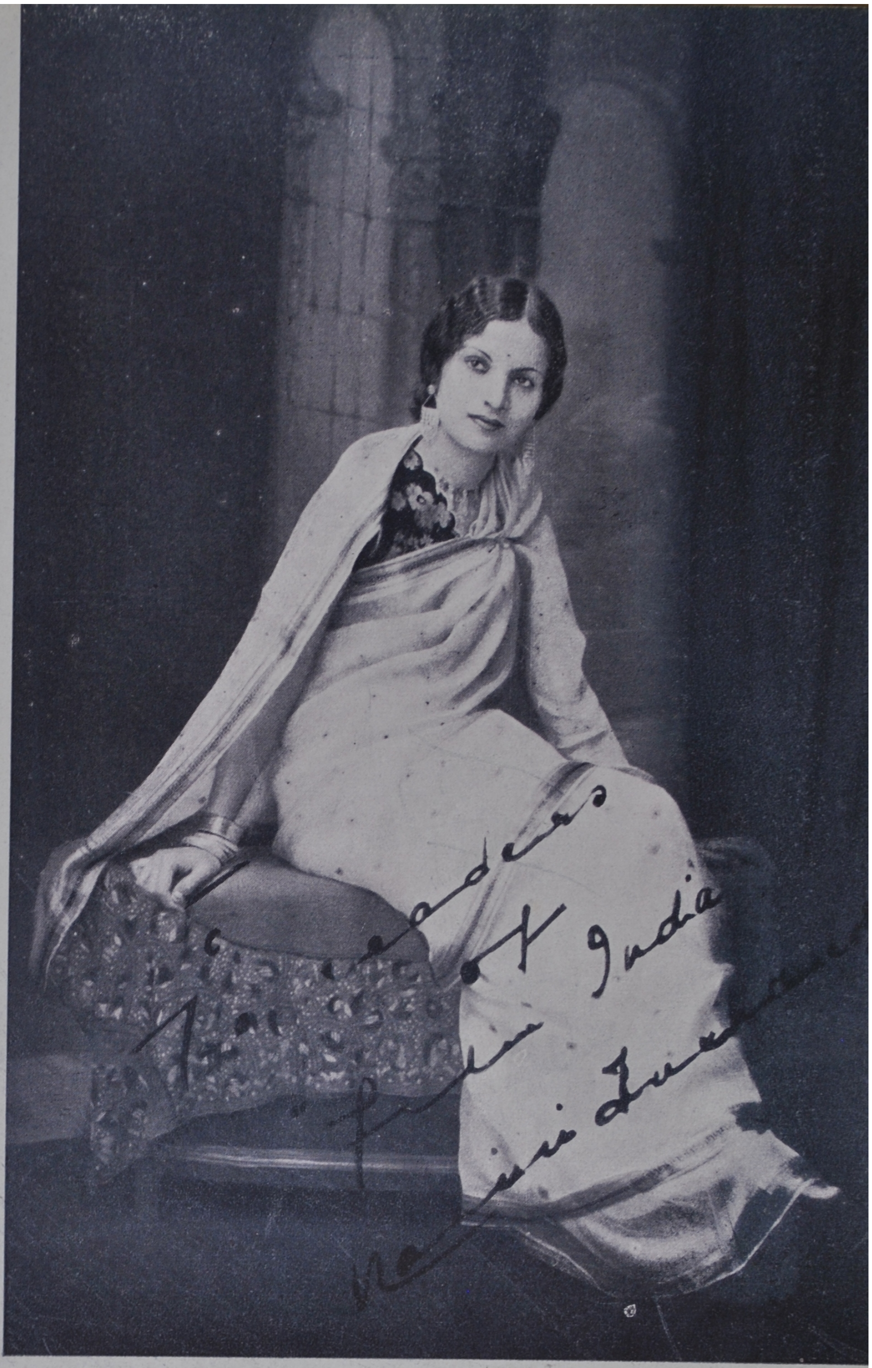
LEFT :

Mr. Adi Irani—the Chief Cameramen of Imperial Movietone, is a silent and sincere worker with whom only a Hafisji can find fault. He has photographed numerous pictures and worked under several directors.



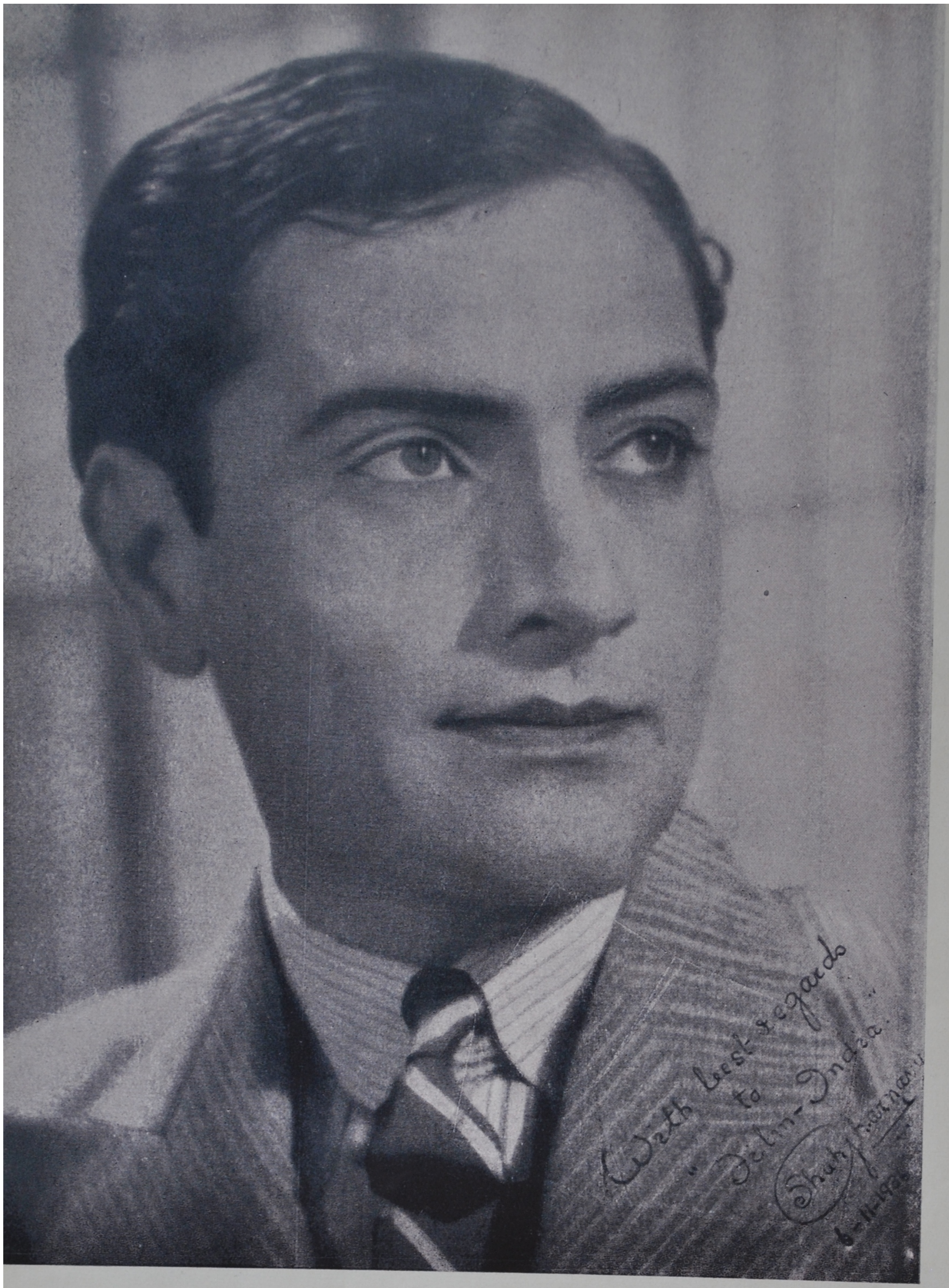
ENTHUSIASTIC—This stern looking young man is Prithviraj. I don't know why he always looks like that because he is one of the most polite and sweet-tempered young men I have met. But his well cut features with those sympathetic eyes denote an intense devotion for his work. Prithviraj is quite a versatile artiste. His excellent work in "Raj Rani Mira" will be long remembered, while as "Ram" in Debaki Bose's "Seeta" it is difficult to forget him.

As a friend I always envy him for his fine upright character and clean living. I can hardly say that of another.



CLEVER—Miss Nalini Turkhud, B.A. Her first silent picture was "Vasantsena" produced by Bhavnani. And her first talkie was "The Sacred Ganges" produced by J. K. Nanda. But to become famous she had to join Prabhat. In "Amrit Manthan", "Chandrasena" and "Rajput Ramni" she became popular and today the fans expect good performances from her.

She is one of those girls gifted with a lot of practical wisdom which helps her to make full use of opportunities as and when they come. Nalini is by all means clever.

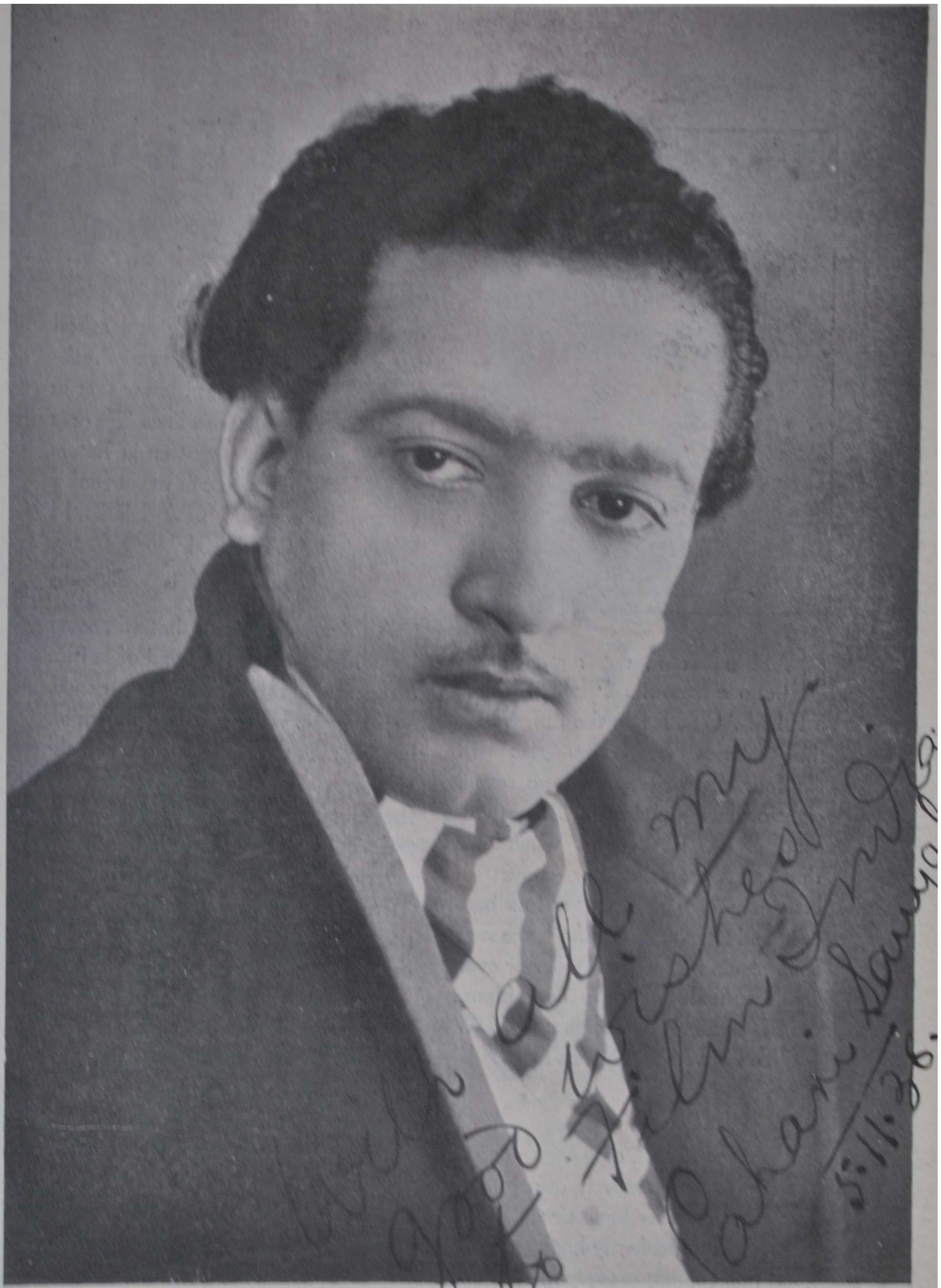


With best regards to "Film-India."
Shah Guznavi
6-11-193

SHY.—One wonders how the well educated Shah Guznavi, with his Frontier name, could be so shy and polite. Coming from an excellent family, Guznavi took up the screen career after years at the Aligarh College.

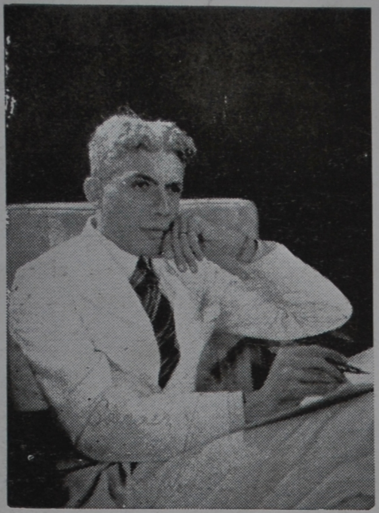
In the past he has always tried to give very sincere performances in all the pictures he worked and now he will be appearing in the leading role in Director Gidwani's "Two Women" at the Imperial studio.

A modest man of culture and education, it is always a pleasure to meet Shah Guznavi who listens more than he talks.



With all my
good wishes
to Filmindia.
Pahari Sanyal
5.11.36.

PROMISING.—Introducing Pahari Sanyal, the hero of "Maya", a New Theatre picture. In addition to being a good artiste he can sing well and with his first song wins the sympathy of the audiences. He has worked in several New Theatre successes with distinction and with every new picture he shows marked improvement, thereby giving a brilliant promise of becoming a top liner in near future.



How I Wish I Was an Actress

By

Mehr K. E. Tarapore.

I AM an actor, not a stage-actor but one from the FILMS. Yes, a FILM-ACTOR! In the film-world, the salaries of actors **rise till** say four, five, six; sometime seven, eight or nine hundred.........a thousand is the limit! But when I see that a flippant, rather coquettish little slip of a girl **starts at** four hundred and jumps by "fours" till she very soon reaches three and four or even five thousand; can you ever blame me if suddenly I exclaim: "HOW I WISH I WAS AN ACTRESS!"

* * *

I had the ill luck of going to one of the companies in search of a job (of course, it was a long time ago; at present I am perfectly happy with a good pile coming in every month) and on asking for the "boss" I was shown that glaring sign which stares every one of such aspirants in the face: the "NO VACANCY" board! I was just going to walk away, when I beheld a frail saree-clad form approaching. She came and asked the Durwan for the "Seth Saheb" and she was asked to wait in the visitors' room! Some "body" in baggy flannel trousers emerged from the main building with a cigarette between his lips and a gold cigarette-case in his hand. He eyed the saree-clad visitor and asked her if she'd like to have some refreshments. Poor me! But I knew that in a studio Shakespeare's lines ***"Sweets to the sweet"*** were written in letters of gold! Would you call me a fool if I were to say: "HOW I WISH I WAS AN ACTRESS!"

* * *

A friend complains that whenever he wishes to see the head of a film company he has a queer experience. While he is waiting to be shown in, he becomes the target of the searching eyes of not only the Directors and the chief artistes but also of the technical staff. Their glances seem invariably to convey the chastisement ***"Why don't you wish me?"*** But when the visitor is a "young" lady (and in certain cases it does not even matter whether she is middle-aged or even old) they themselves come forward with a ***"Good Morning"*** or a ***"How-d'ye-do?"*** My friend, when he saw this distinct difference in receptions, has always been moping and saying to himself: "HOW I WISH I WAS AN ACTRESS?"

* * *

If an actor is ill no one from the executives would be convinced that he has stayed at home owing to illness. He would be required to produce a medical certificate in support of the plea that he has stayed away due to illness. It may be a sore, a boil, an abrasion, fever, malaria, pneumonia, colic, cholera, plague (for that matter, anything that may happen to a healthy person) but a certificate from the doctor would be **very important.** In the case of an actress it would be vice-versa. She would simply have to 'phone and say that she was sick, and there would be (if not half-a-dozen) at least one doctor to motor to her residence and render medical aid at the company's expense. It may be merely a head-ache or just a cold, but the Hero, the Director, the Cameraman, the chief technicians and all-and-sundry would go to see her and inquire after her health. But I am sure, they would each one of them take care not to be ***"spotted"*** by the other. Don't you think this state of affairs makes one envy her lot and say: "HOW I WISH I WAS AN ACTRESS!"

* * *

If an actor happens inadvertently to step into the sanctum of the "boss", on the door of which is painted in block letters, the warning **"NO ADMISSION,"** the luminary would fume at him and (unless he has a limited vocabulary) a volley of abuses would follow to the discomfiture of the poor wretch; no matter whether the Saheb might only be puffing luxuriouly at his expensive cigar and doing nothing important! Now see the other side of the picture. Supposing the intruder is an actress. Well, even the **most urgent** pile of letters, which require immediate attention, would be pushed gently aside and looking up at the door a gruff voice from a complacent face would inquire: ***"Yes, want to say something?"*** I'm really beginning to get jealous of these actresses: HOW I WISH I WAS AN ACTRESS!

* * *

After returning home from a hard day's work, if an actor's sign-board (or, more preferably, name-plate) shows those two significant letters **"I"** and **"N"** (meaning of course that the great artiste of filmdom is "at home") not even people who have some **time to kill** would come that way; but no sooner some beautiful girl returns from "her day out" and enters her lodgings she finds there are at least two (or at times even more) of her admirers awaiting her arrival......not in person but by letter; hoping that she would accept the appointment they have made in their glowing epistle to her. Hardly an hour would pass (after she has had time to remove her film make-up and put on the much-talked-about SOCIETY BEAUTY CREAM) before some adventurous "son-of-a-wealthy-father" would roll up in his big limousine and ask her to honour him with her company at ....! Surely, the very fact that an actor is neglected and severely left alone **because he is an actor** makes one invoke all the Gods in Heaven and pray: HOW I WISH I WAS AN ACTRESS!

* * * *

If an actor is invited to a function (and believe me, this is **the ONE THING next to an impossibility**) and he "regrets his inability to attend," I have it from personal experience that the letter containing this plea is consigned to the ever—generous WASTE-PAPER-BASKET; but should an actress just pass a hint that she will not be going, the greatest influence is exerted that she would do well to **"cancel her other engagements"** of the day in favour of this particular one......And once she complies with the request, behold the showers of bouquets and blessings, praises and felicitations! Under the circumstances, who the devil would not blurt out: HOW I WISH I WAS AN ACTRESS!

He may be a decent person, well-groomed, suited, booted, able as well as respectable; but no one (or, to put it the other way, hardly anyone) would invite an actor "TO TEA, AT FOUR O'CLOCK." Just look at **the other side of the medal** and what'll you find? An actress has **her "dates" always full.** "TEA FOR TWO AND TWO FOR TEA" are her most usual and insignificant programmes. Of course, when "coloured water" in "crystal decanters" is also on the table, an added glamour and "high spirits" reign supreme. In such a case I may ask, breathes there the man with a soul so dead, who ne'er to himself hath said: HOW I WISH I WAS AN ACTRESS!

* * * *

You may be living miles away from the studio, you have **no right whatsoever,** to ask for "gharry-hire," "conveyance allowance" or even the loan of the Company's Car, in case you are asked to attend an **early board.** You are supposed to attend in time, nay; it is taken for granted that "you shall attend **without fail,"** But, should an actress staying a couple of furlongs away from the studio say that **SHE WILL REQUIRE** THE CAR TO FETCH HER TO THE STUDIO. the "boss" would be the first person to issue express instructions about it. Don't you believe that the heart's desire of every actor would be: "HOW I WISH I WAS AN ACTRESS!"

* * * *

When an actress is "making-up" for her "shooting" programme no one is allowed to go and tap at her door. In fact, strict notice and disciplinary action is taken against the person caught or "reported" doing so. But no one penalizes a D....... or perhaps a C........ or may be even a R........ who not only taps at the door but even non-chalantly walks in for the express purpose of "GIVING HER THE LAST MINUTE INSTRUCTIONS" (?) and **to see that everything is "O.K."** ***Where is the fun of being an actor?*** Every penalized person pleads with Providence in these terms: HOW I WISH I WAS AN ACTRESS!

* * * *

Instead of the rotten, incorrect, unidiomatic and (it may well be said) foolish dialogues given, if an actor were to render on the set WHOLESOME, CORRECT, COLLOQUIAL and SENSIBLE dialogues, this act on his part would be interpreted in terms of ***"the d......d cheek of him."*** On the other hand, if an actress gives out an "*S*" for the "*Sh*" or "*C*" for "*Q*", "*K*" for "*Kh*" or vice versa; if she would pronounce '*Iqbal*' in her peculiar intonation as "***Ek-baal***" (which latter means, literally, "***One hair***") it will create among those present, an outburst spelling "***Oh, how very sweet!***" Why then should not one evince the feeling: "HOW I WISH I WAS AN ACTRESS!"

* * * *

One day's absence on the part of an actor would be unpardonable and he would be asked the reason for absenting himself on the contention that the "board" had to be cancelled (or, otherwise, some other work had to be substituted) as a result of his having absented himself on a particular working day. This, it would be contended, put the company to a definite loss of Rs.........! But in the case of actresses, if one were to absent herself (and take, of course, "***french leave***") it would be assigned to her being so delicate that due to some cause or other she might have been utterly unable to attend. And everyone who comes to know of the absence of Miss XYZ, would sympathetically say "I know, I know; she is so weak that the slightest indisposition upsets her, poor Miss XYZ!" Some admirer, perhaps, would 'phone to ask after her health while others would crowd round her when next she presented herself at the studio. Don't you think it is an irony of fate that I am an actor? "HOW I WISH I WAS AN ACTRESS!"

In every sphere the "status" of the actress is superior to that of the actor. Why go far? Just look at our Cine-Journals! Even **they** are partial! How may one explain their attitude? For instance, I ask, how many times have you read of their having interviewed actors? Is it that actors have no personality? Or is it that they have nothing to say? Or is it, again, that "the Gods" have nothing to ask of an actor worth placing before the public? And why is it that "splashes" broadcasting **"MISS XYZ INTERVIEWED," "FROM THE DIARY OF MISS XYZ," "READ WHAT MISS XYZ SAYS ABOUT FILMS", "HINTS ON BEAUTY–MISS XYZ UNDER X-RAY," "WHAT I EAT AND WHEN, BY MISS XYZ;"** and several other "headlines" are often featured by Cine-Journals! It is partiality, pure and simple! The worthy editors are suffering from jaundice. They ought to seek a radical cure! Why does not some editor ask ME what is my size in shoes? Or how many pairs I wear in twelve months? Or what is my tailor's bill for the most expensive suit I have hitherto worn? Do they think, by any chance that what I (an actor) eat is of no consequence to any member of the public? Or would not the people who see the pictures in which I appear, like to know what I have written in my diary? I can promise you that I keep a very faithful diary but why doesn't some editor come and ask me? I really feel like crying out loudly: "HOW I WISH I WAS AN ACTRESS"

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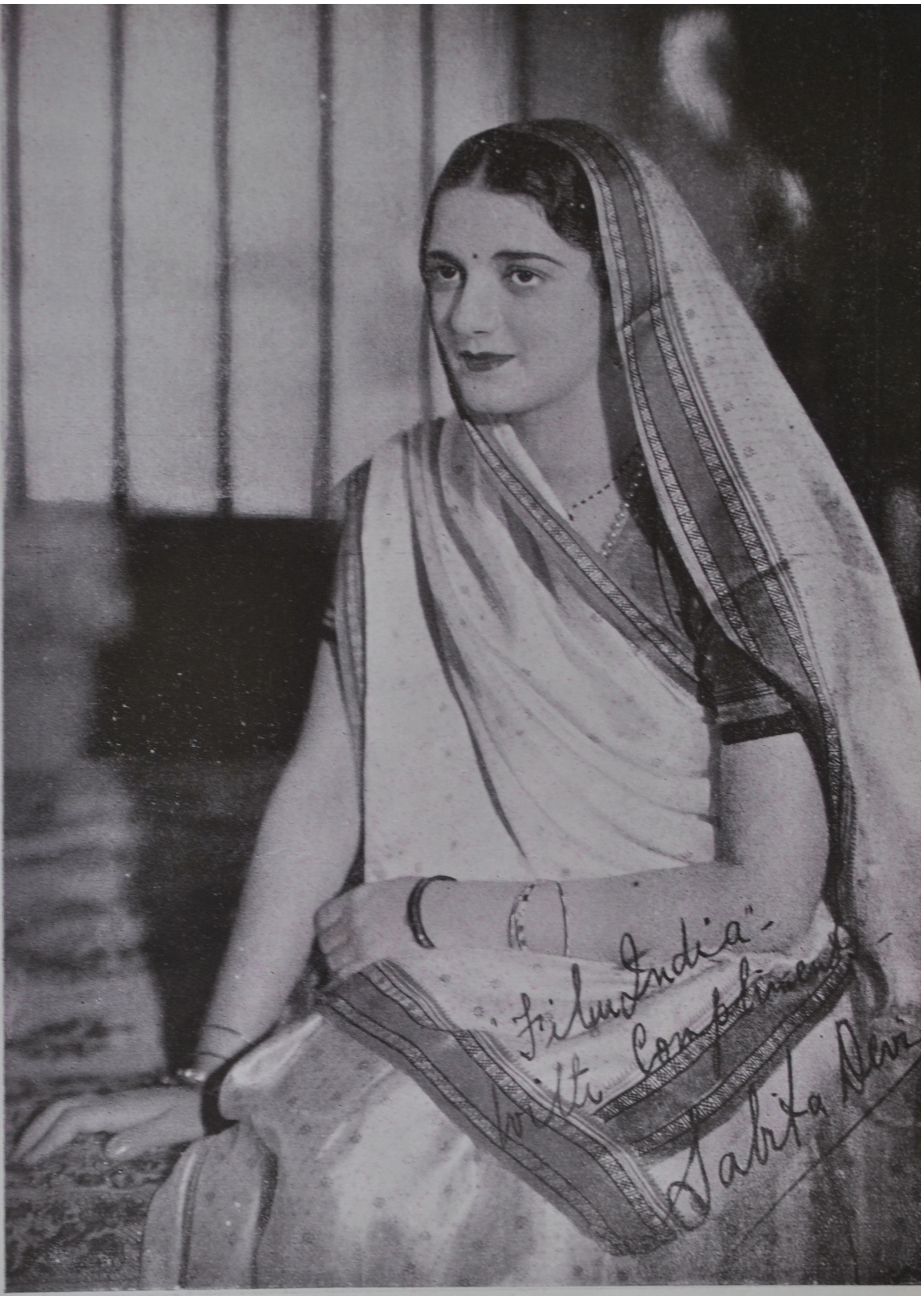
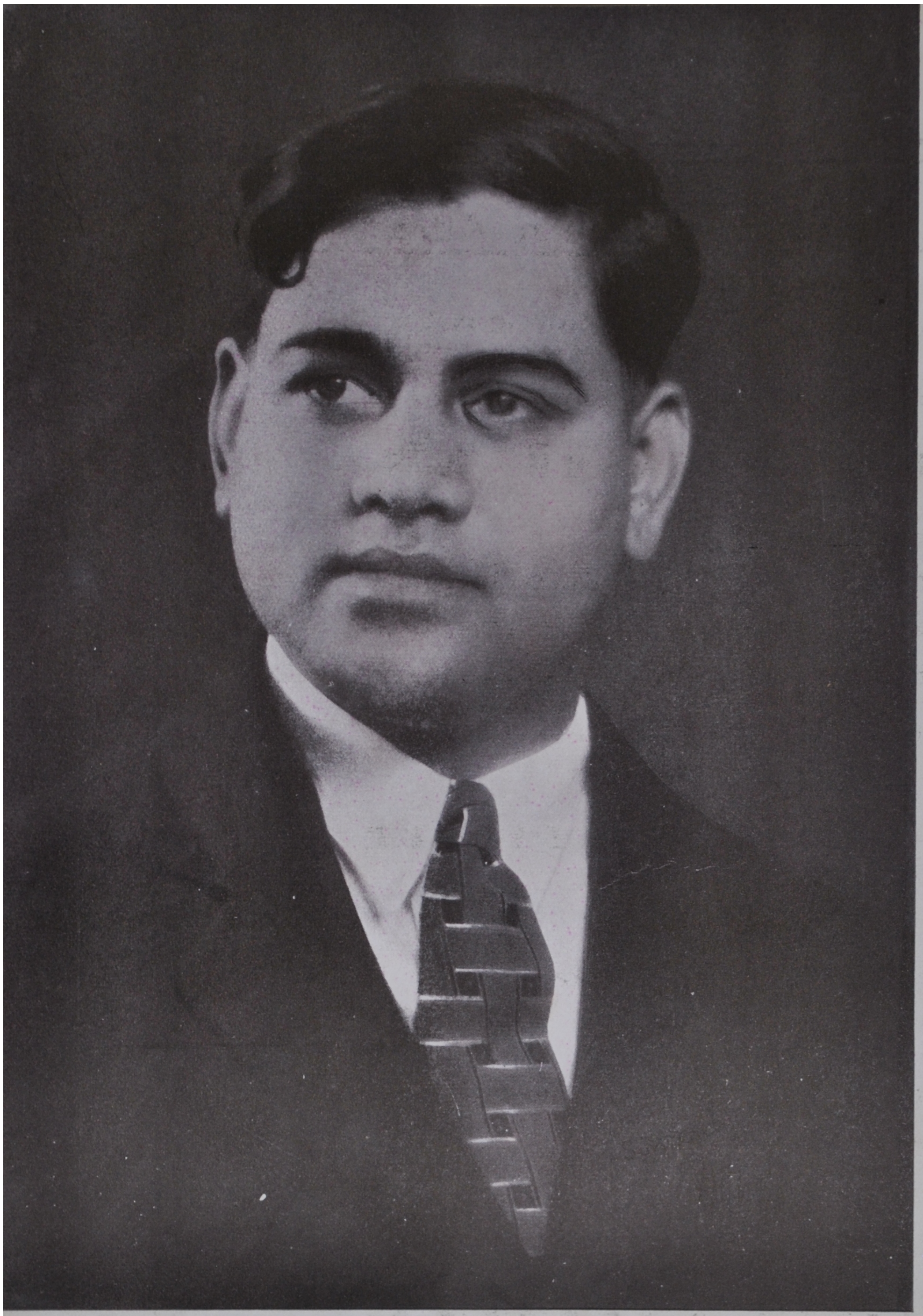


CLINGING—This is Sabita Devi, the Sagar star. She was before in Calcutta—almost unknown, but when the proprietors of the Sagar Movietone brought her out, she soon became a star. She is now amongst the top liners. Sabita has worked in several successful pictures some of which I remember with affection: "Phantom of the Hills", "Dr. Madhurika" and "Jeevanlata" etc.

Vibrant with an ivy-like clinging grace Sabita can easily light up any drawing room. She is one to know.



DIGNIFIED—Mr. Wasudeorao Kale is the Managing Director of Shalini Cinetone, Kolhapur.

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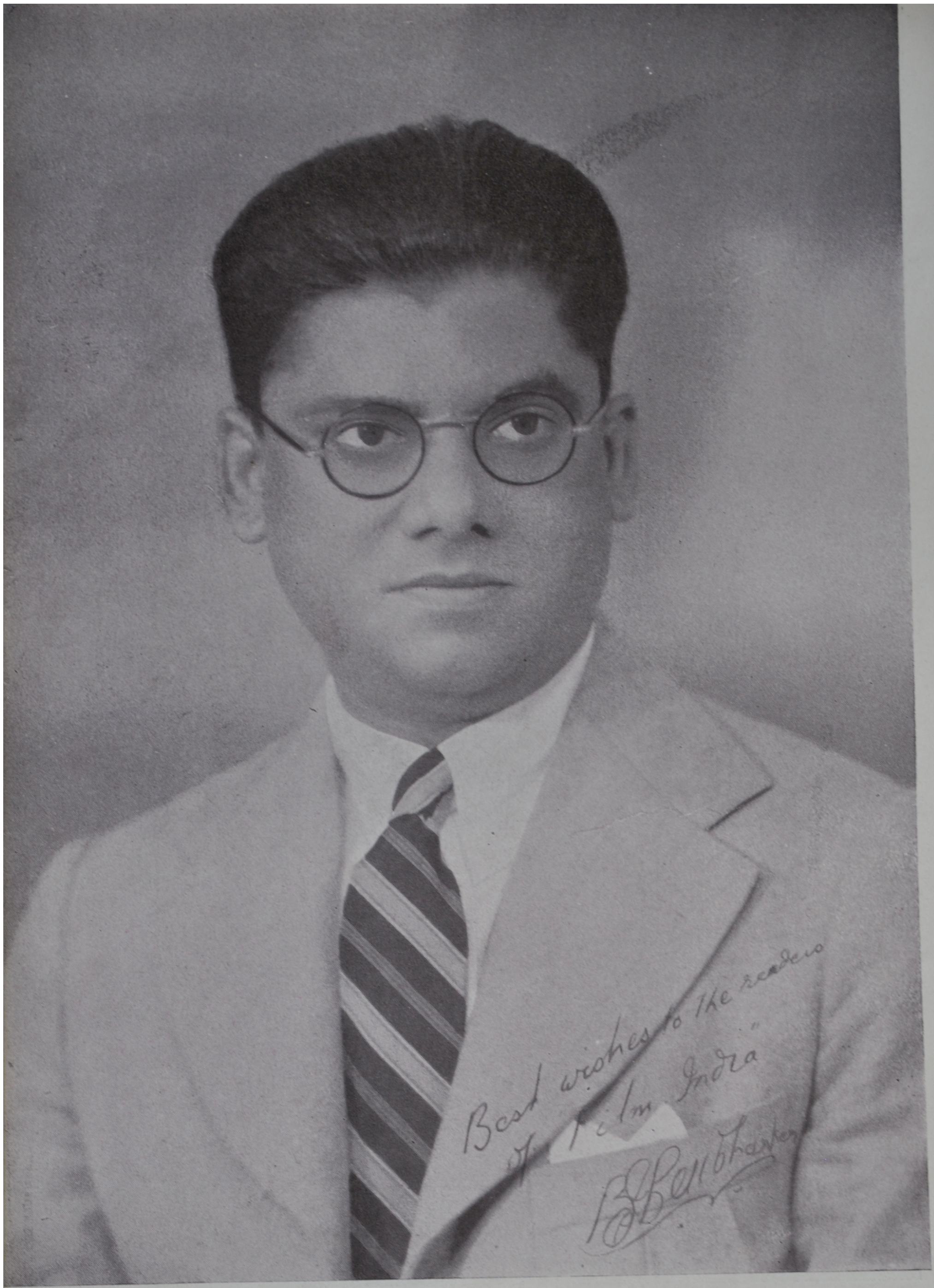
Dada Torney

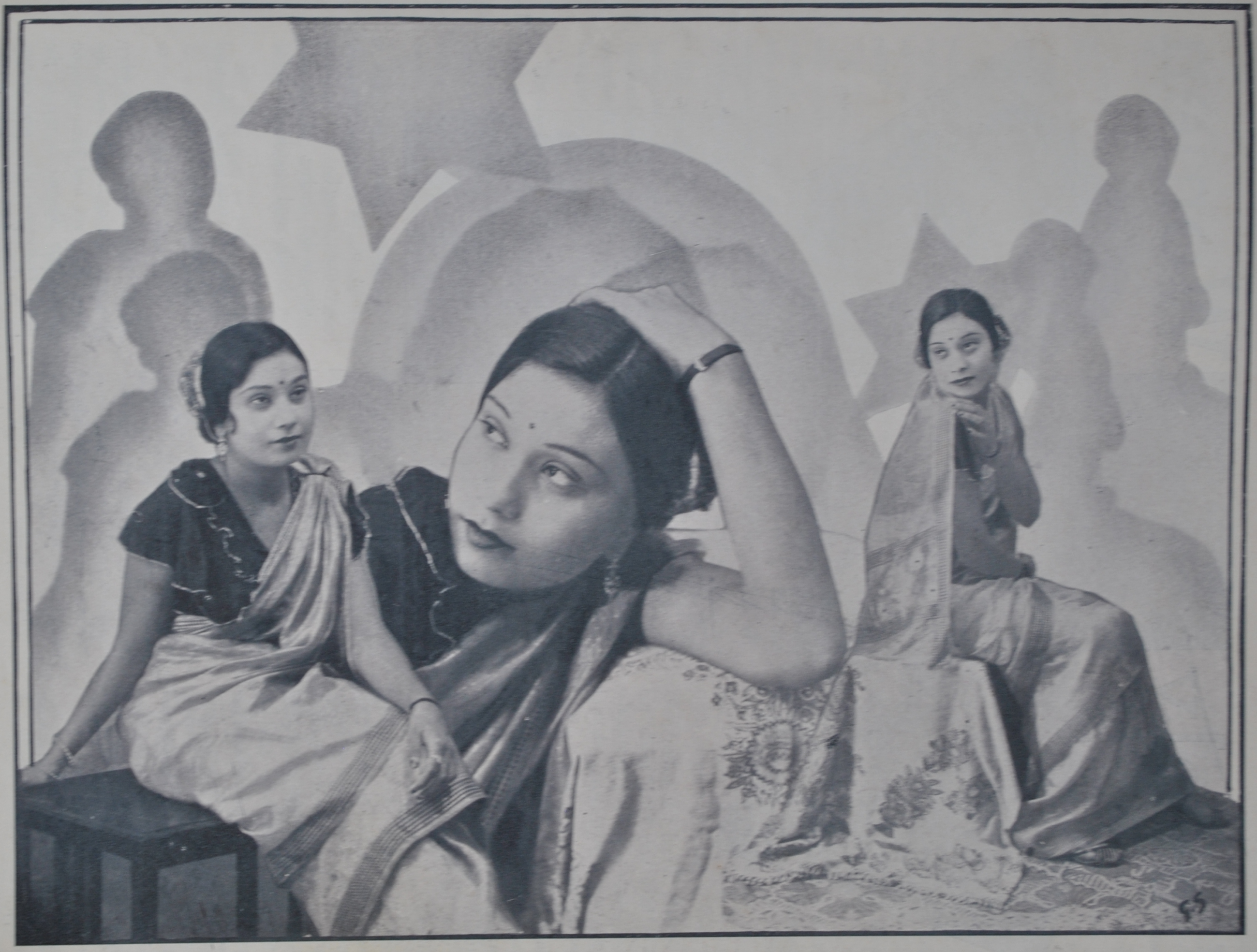
ALL ROUND.—Mr. R. G. Torney, intimately known as "Dada" Torney to his numerous friends is the managing partner of Saraswati Cinetone, Poona, the studio that gave us "Sham Sunder" a picture that ran 25 weeks in Bombay along with other brilliant successes like "Vagabond Prince" and "Bhakta Pralhad". Years before, Dada Torney was the Publicity Officer for the Imperial Movietone and to all who knew him since then he has always been an affectionate friend, always humorous and sometimes subtly sarcastic. For sheer alround experience in all departments of the film industry, it will be difficult to find another with Dada's training and abilities.

In private life Dada is a loveable man in those odd moments when he gets time for relaxation otherwise he is one of those disciplinarians from the old school who neither ask for quarter nor give any.



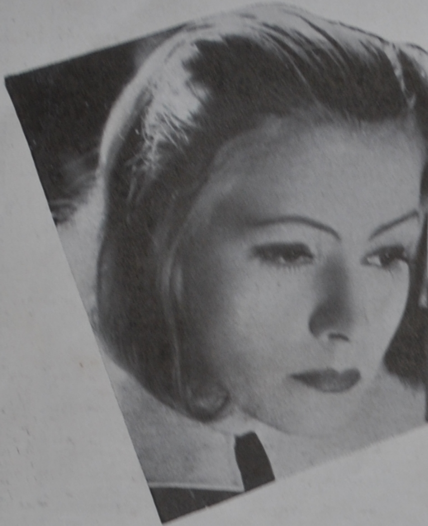
SUBTLE.—Meet the greatest artiste of our film world, Mr. Baburao Pendharkar. The man next best to Baburao will have to take lessons for six years. Natural, subtle and polished, Baburao has always put life into his work, whatever the role he played. Nothing was too difficult for him. He played his parts with the consummate skill of an artiste born for the role. Remember him as the "Mahajan" in "King of Ayodhya" or as "Ishwar" in "Orphans of Society" or if you like recall every role that he has played and point me out another who could have done it better. There is, so far, no one better than Baburao and that is saying a lot about a man.

In private life, Baburao is a splendid friend. A brilliant drawing room man, never ruffled and ever polite, Baburao can at all times be relied upon to lead a sparkling conversation 'company' or no 'company' and even on 'water.'



Miss Pramila is a talented artiste of the Bombay Talkies Ltd. Her work in "Achhut Kanya" was well appreciated. She has also given a good performance in "Janma Bhoomi" a recent release of the Bombay Talkies.

Lovely Women



By BASIL RATHBONE

I AM afraid my screen parts have very often made me appear callous towards the lovely women stars with whom I have appeared.

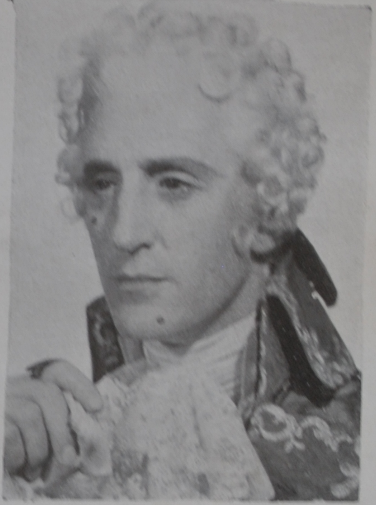
In real life, I could never be, believe me! They are all such utterly charming and interesting people. Actually, I have known most of them for years before appearing with them in films.

I first met Norma Shearer in 1924 or '25. I was invited to a beach supper party. I found her not only a charming and beautiful woman, but a fine swimmer, an expert diver, and an amusing companion.

Then, in 1929, I appeared with her in 'The last of Mrs. Cheyney,' and I again had the pleasure of working with her recently in 'Romeo and Juliet.'

Of all the stars I know, Norma has changed the least.

She is one of the few people who, for me, justify Carlyle's definition of genius: she has an infinite capacity for taking pains. Add to this, sincerity and simplicity, and you have the ingredients of her great success in 'Romeo and Juliet.' You must remember that she has never been on the stage and has never acted in Shakespeare. But I can say sincerely that I have never seen a better Juliet.



I shall never forget the first day's "reading" rehearsal. Several of us, including John Barrymore and myself, had played Shakespeare on the stage for years (I have played 47 parts in 22 Shakespeare plays.) We were all wondering what Norma Shearer would make of it.

She started to read; then I noticed that she closed her eyes and put the book down. I thought: "Good heavens, she can't have learnt it all already." But she had.

When we had finished reading, I wrote a short note to her. I said:—

"Dear Norma,

Please, when you get in front of the camera, don't do any more or any less than you have done at this reading. It has been a lovely and touching performance."

I passed the note to her. She read it; and burst into tears.

ON THE SET

Another incident I remember when she was playing a scene with the Friar. The set had been screened off (Norma Shearer is one of the many Hollywood stars who cannot be at their best if onlookers are watching from the side). John Barrymore and I happened to be sitting near by. We couldn't see Norma. We could hear only her voice.

At the end of the shot I turned to John.

"You know," I said, "I've got a lump in my throat."

And he nodded without saying a word. And it was typical of Norma that she asked, after I had told her we had heard her: "Am I doing it right?"

A scene from 'Romeo and Juliet' that stands out most vividly in my mind is the potion sequence. As a rule, watching this on the stage, I am conscious that Juliet is about to awaken the whole house.

But Norma Shearer, playing the scene, gave me the impression of a frightened little girl, and she captured completely the feeling of someone's being in the next room.

The stars with whom I have appeared in Hollywood have been of the most contrasting types imaginable. In this, I have been lucky. It has made acting with them extremely inetresting.

Garbo is a striking contrast to Norma Shearer. I have said that Norma has changed less than anyone I know. Garbo, on the other hand, has changed more than anyone.

We first met in 1927. I used to go along to visit John Gilbert quite a lot, and Garbo and I were introduced at one of his parties.

There was a jolly crowd present. Most of them were good-looking Hollywood stars. But there was no one there so radiantly beautiful as Garbo.

I could look only at her eyes at first. They are indescribably lovely and expressive.

I sat next to her at lunch. She had no make-up on. I kept looking at her glorious hair—and those big eyes.

ENERGETIC GARBO

There was nothing languorous about her. She was a great sport—and grand fun. She played tennis energetically and really well. She swam beautifully.

Then, in 1931, I met her again. She had changed. Physically, she was still just as beautiful (I think she is even lovelier to-day). But her manner was detached.

I met her again in Hollywood last year when I apeared with her in 'Anna Karenina.' She had changed even more. I got the impression of someone in distress. All that jolliness had disappeared completely. Talking to her I felt somehow that I was intruding. She seemed to be tired.

The only explanation I can offer is that Garbo has inherently the spirit of her native land—Sweden—which is a great longing for being alone. Now-a-days, it seems that she is never happier than when she is in her garden, or walking alone or with some very close friend.

FREDDIE MEETS GRETA

Please don't think, however, that she has lost any of her human appeal. She is still a woman whom one instinctively likes. One little incident will give you all the evidence you need to believe this.

Freddie Bartholomew and I became good friends. One morning, I noticed that he was not his usual self. He was obviously ill at ease. I asked him what was wrong.

"I have never met Miss Garbo, and I really am so frightened," he confessed.

I told him not to worry, and that she was a very charming woman. So I took him along and introduced him to her. He put out his hand politely.

"How do you do, Miss Garbo?"

He spoke nervously. But within three minutes all his fears had disappeared, and in a short time Freddie had become tremendously fond of Miss Garbo. You can always trust a child's intuition.

Acting with Garbo is a delight. She has the art of film-making right at her finger-tips. It is absolutely instinctive. I have said so before, and I repeat it now, that I learnt more about picture-acting from her simply by working with her, than from anyone else up to that time.

She is a thoroughly "economical" player. Everything she does or says on the screen means something. She never exaggerates a gesture or an expression.

I had a very vivid example of this when we were playing the scene in the carriage in 'Anna Karenina' in which we spoke about Vronsky. She turned away from me so slightly that I doubted whether the gesture would be noticed on the screen. But it was, and it could not have been more effective. In that small gesture she had conveyed an impression of utter loathing.

WORKING WITH DIETRICH

Marlene Dietrich is the very antithesis of Garbo. Garbo is in her element out of doors; Marlene indoors.

I can imagine Garbo, dressed in an old sweater, striding over hills and through forests; and Dietrich, perfectly costumed, walking through a park. There you have the essential difference between them.

I worked recently with Marlene Dietrich in 'The Garden of Allah,' and it was a most enjoyable experience. For me, she is the most beautiful woman I have ever seen, on stage, screen, or anywhere else for that matter.

She has a mercurial mentality. She can be a brillint woman of the world, and at other times the most enchanting fun. She has a great sense of humour, and working with her is most interesting and exhilarating.

We made a lot of scenes for 'Garden of Allah' out in the desert and after "shooting" we drove back fifteen miles or so to Yuma.

Marlene asked me if I would like a lift back with her one day. So I got in. She had a light car, with a chauffeur named Bridges.

MARLENE'S LITTLE JOKE

We shot back to Yuma at something like eighty miles an hour, bumping and rocking the whole way. I held tight and prayed that we would get there safely. Marlene realised that I was nervous.

'Are you afraid of speed?" she asked.

"In a light car like this—yes!" I told her.

A few days later she again asked me if I wanted a lift back. I promptly refused, and she laughed.

"I promise you we shall not drive so quickly," she said.

I risked it. Marlene, her secretary, and Bridges all seemed amused. I wondered what the joke was—and, to tell you the truth, I felt a bit nervous.

But instead of speeding, Bridges kept in bottom gear and crept along at well under ten miles an hour.

I soon tumbled to the fact that Marlene was waiting for me to make some comment, so I deliberately pretended not to notice the speed. In the end she had to give way!

You hear quite a lot about unselfish stars. Marlene Dietrich is the most unselfish of them all. She is always extremely friendly and considerate.

I noticed one day that she was staring intently at me. She leaned forward.

"Basil, turn your head a little more to the left. You are getting a shadow across your face."

That sort of generosity on the part of a star is not so frequent as you might imagine, but it is typical of Dietrich.

LORETTA AND LAUGHTON

Another of the lovely Hollywood women with whom I have appeared recently is Loretta Young. We were together in 'Secret Interlude.'

The best way I can think of to describe Loretta is to say that she is a lovely girl, with a great sense of humour.

When I was asked to appear in that picture I protested that it was a Charles Laughton part. I mentioned this to Loretta, and, as a "gag," I rehearsed a scene in the way I thought Charlie Laughton would play it. Loretta was highly amused, and she insisted on my rehearsing all the other scenes this way, just for her entertainment.

We kept it up to such an extent that when we actually "shot" the scenes, I had difficulty in forgetting my imitation and in giving my own performance.

I am sure Laughton would have forgiven my imitation, for, in a sense, it was an unconscious expression of my admiration for his work. He is working at Denham now, and so am I. Thank goodness. Loretta is not. She might insist on my doing my imitation for Laughton himself!

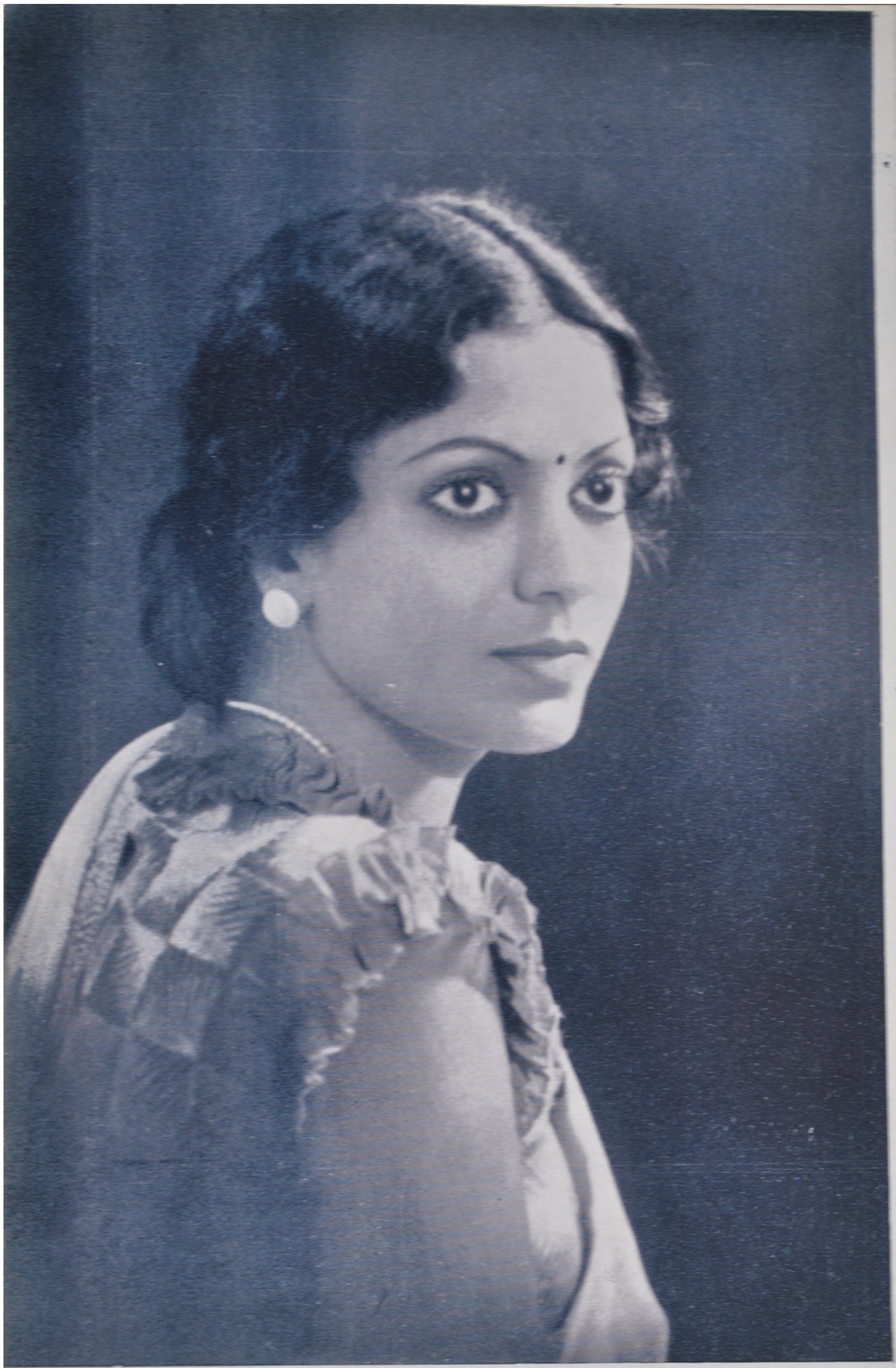
(*Con. from page* 28)

For years she appeared in exotic roles and was constantly dressed for the parts. But not until she forsook the slinky, exotic type of part did she realise that she was not that type. You see, Myrna is really a very feminine girl, sensible, tailored and unaffected. When she began to dress in this manner she shot to stardom!

For her personal wardrobe Miss Loy chooses tailored clothes. They are comfortable, do not restrict movement and are well adapted to the very busy and active lives of modern women. They give to the women who wear them a certain dash and feeling of well-being. They are appropriate from morning, right on through the day.

However, she does not believe that women should become fashion slaves. Just because tailored suits are becoming to tall girls is no reason that shorter girls should wear them.

Some interesting shots from "Dharmaveer" a Huns social production featuring Baburao Pendharkar, Vinayak and Ratnaprabha.



LATENT.—She is not frightened nor is she surprised. She probably didn't expect it just that way. That's what the big eloquent eyes of Leela Chitnis seem to say. An educated girl — she is a graduate — Leela is a loveable girl. After making her debut in "Dhuwandhar" in which she attracted enough attention to help her establish herself, she gave a thrilling performance in "Chhaya" produced by Huns Pictures. Her histrionic abilities received the tribute of recognition when she was called away to the Prabhat Studios for a special role in "Beyond the Horizon". With a bit of perseverance and steadiness Leela can easily compete with the best in near future.

In private life Leela is a puzzle — not exactly a crossword. She has her ideas of life — some several years in advance. For intellectual companionship Leela is a comrade and pal.

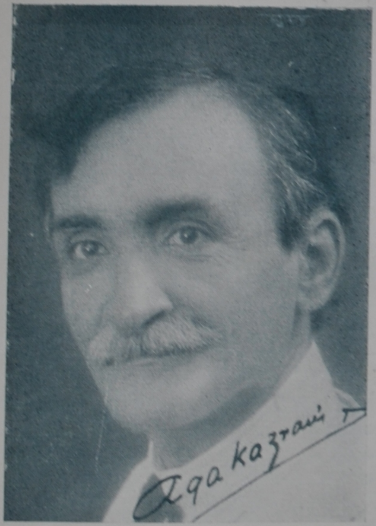
Don't you know P. C. Subedar of Ranjit Movietone.? He is their Chief Sound Engineer.

With best wishes to
Film India
Sincerely
Jagdish Sethi

Mr. Jagdish of New Theatres Calcutta is an artiste of versatile talents.

To Filmindia
With best wishes,
from G. Jagirdar

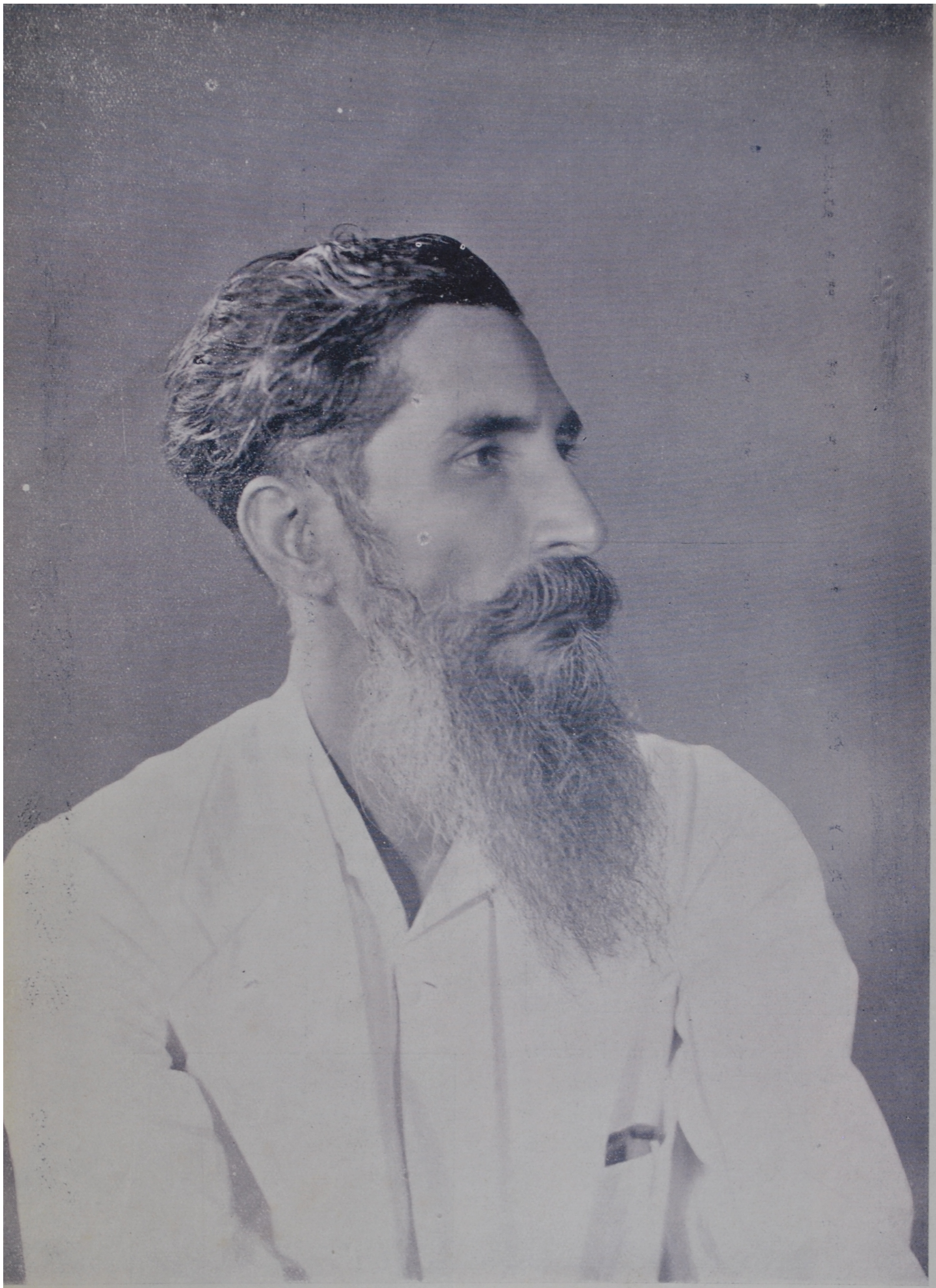
Mr. Gajanan Jagirdar, Producer —Director—Artiste.


Aga Kazravi

Who doesn't meet him in the Imperial? He is there and everywhere. Aga is in charge of a small dark room but is himself a big institution.

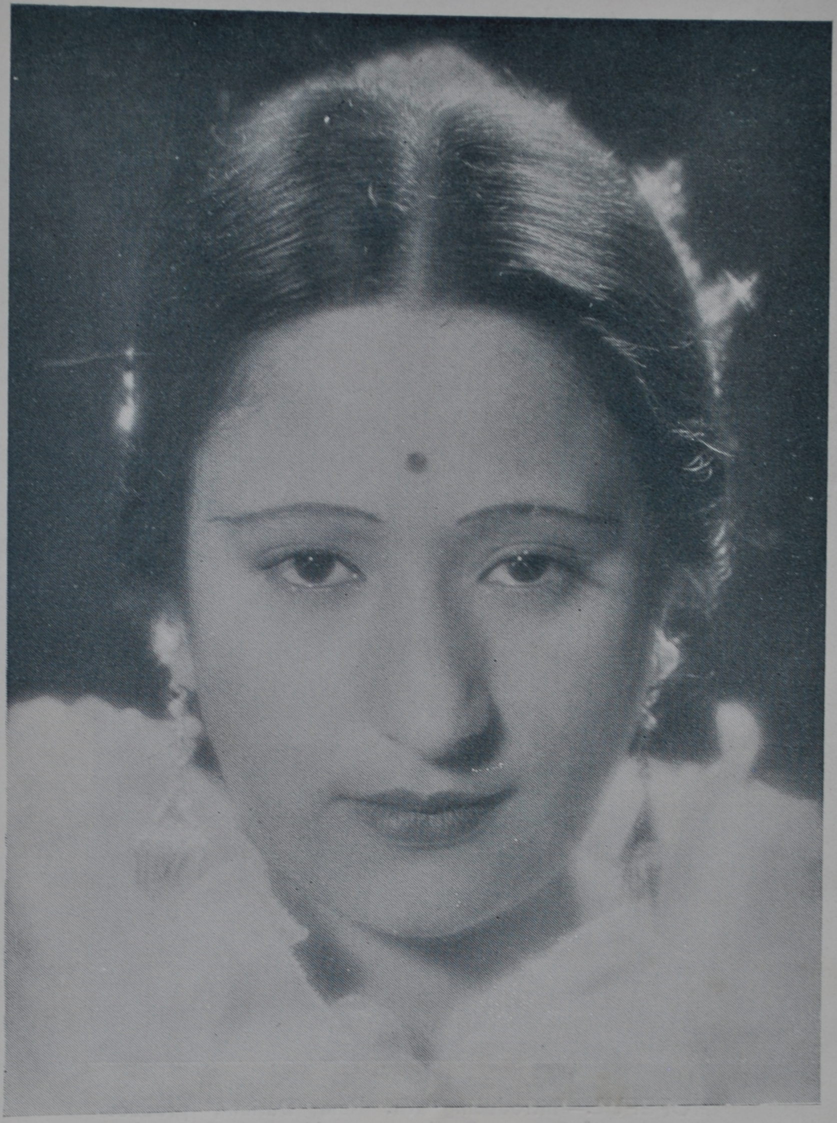
Hansraj Patel

Modest—Hansraj Patel is a clever cameraman and probably one of the best boys I have met.

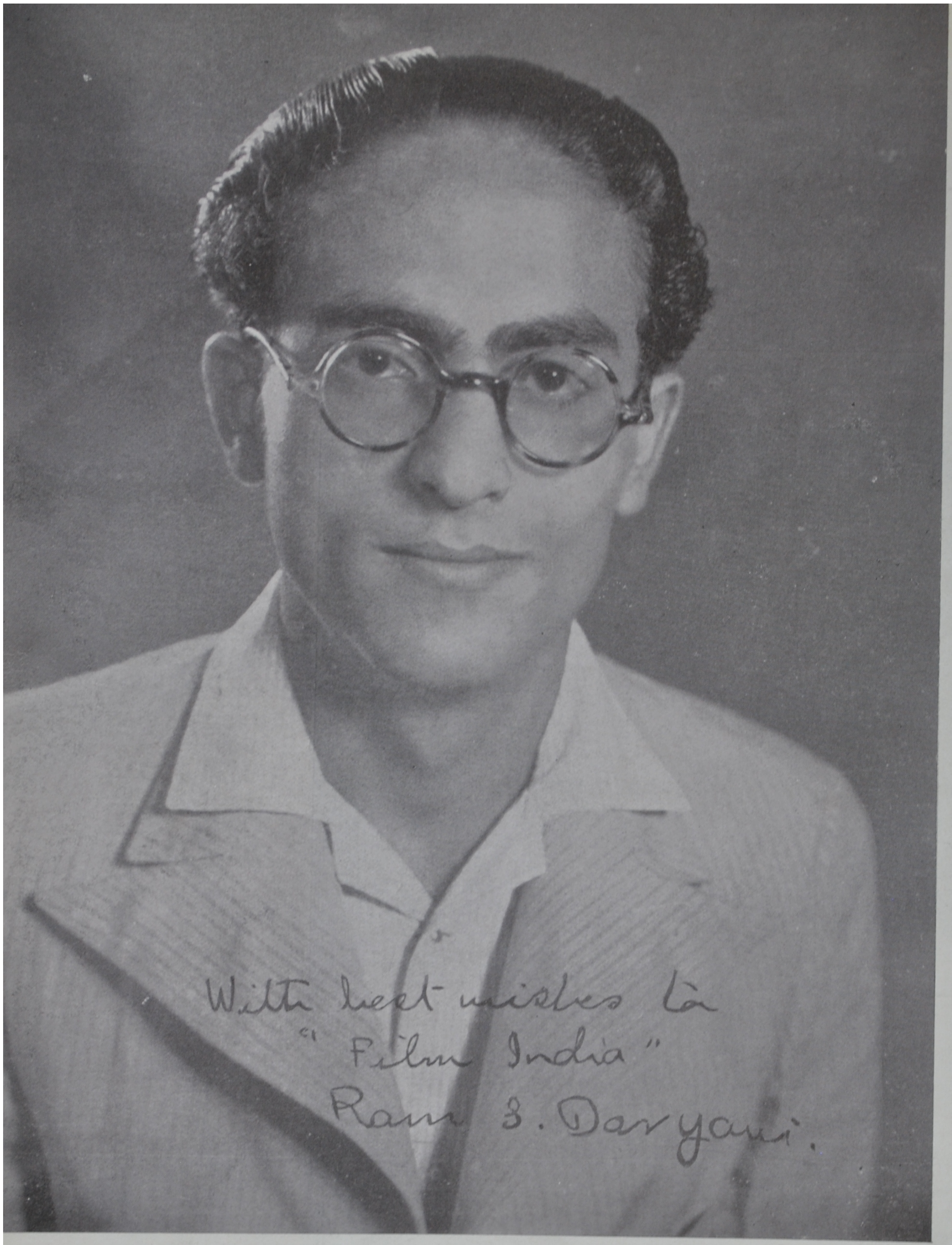


THE ARTIST.—Who could have forgotten this great artist—Mr. Baburao Painter, known all over India, to fans and businessmen alike, for several unforgettable pictures which every one still remembers for their art and appeal. He is one of those early pioneers of Maharashtra who went through fire to place our film industry on the pedestal of Art. He was the first and only man who commercialized abstract art by giving it a concrete expression in our films. Some of his 'silents' like "Karna", "Baji Deshpande", "Sairandhri" "Netaji Palkar" still linger in our memory exciting admiration and and affection for this great artist. His first talkie "Usha" was considered a beautiful picture from the viewpoint of art while the second one "Savkari Pash" was universally appreciated for its direction. His next will be "Pratibha" coming out from the Shalini studios in Kolhapur.

A puzzling personality, in his silence Baburao Painter has his greatest bulwark. He is the father of the film industry in Kolhapur.



WISTFUL.—Miss Bibbo who was first brought to Bombay by Mr. Bhavnani for Ajanta Cinetone. She has worked in several pictures, but one of her good singing roles which I care to remember was in "Vasavdatta" an Ajanta Picture. She is now working with Sagar and is on the screen in "Manmohan" at the Imperial Talkies.


With best wishes to
"Film India"
Ram S. Daryani.

HOPEFUL.—Introducing Mr. Ram Dariani, producer and director of Dariani Productions. His very first effort "Sang Dil Samaj" was such a brillant success and his direction was so well appreciated all over India that we knew that in young little Ram we had a big director in the making.

Shy and modest it is a pleasure to meet Ram at all times.

Howlers *of the* Month

Eleanor Powell

Greta Garbo

Marlene Dietrich

TOP:

Franchet Tone and Mala

IMAGINE, whom I met the other day.—Mr. S. S. Rajan, publicity expert for the Mysore State. He has just prepared the 1936 official Guide of the Mysore State in a way that is bound to please the sternest critic. Rajan is one of those rare men who have distinguished themselves as live wires of advertising and it is always a pleasure to meet him because with the utmost ease of a connoisseur he turns any afternoon into a pleasant evening. It is surprising the way this constantly talking man of numerous activities gets several new publicity ideas as the evening hours fade into a late night. Rajan is the modern publicity man and best luck to him.

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With 'Sarla" having passed the test of the Censors the Ratan Bai unit is idling away precious time in the Imperial Studios, probably eyeing the others and whispering. Hafisji is talking of starting another picture very soon and then start for Calcutta for a wellearned holiday. Evidently, he wants to complete the good work of doing 'successful' pictures which he seems to have so well begun with "Sarla". Poor Khan Bahadur! He has our fullest sympathies.

With Hafisji going or gone N. Srinivasan, M. A. will be left alone and idle. An idle mind is always a devil's workshop. He may as well apply himself to wipe out the arrears between 'Judas' and himself. Well, one must live somehow! Go ahead, old man, 'Judas' has been a sport all his life and he doesn't complain. Do you know the old game-'give and take'. Well, that's the game he plays.

* * *

For six days, old Chowdhary felt lonely like old Robison Crusoe and friends found him in his old glad rags with occasional colourings of beetle. He was old Chowdhary once again for six days and we thought he would write a marvellously new story this time. We saw him moving about with half-closed eyes and a four-day growth on his chin with a note book and pencil below the armpit and we knew the story was coming. But instead Rosie came and the story vanished. Poor Chowdhary! He is always a good lad unless when he tries to 'play' my lady's man.

* * *

Proprietor Nanubhai Desai is reported to have paid off Munjee Nathoo and Co. at a 'flick'. Brave man, this Nanubhi to get rid of a good financier so quickly and funny man too to give the financier a walking ticket so early, after going through super human difficulties to secure him and incidentally introduce a new financier in our industry. By the way, what was the actual cause of jettisoning such nice people? Did that P. Talyarkhan try to be too affectionate or was Ibrahimbhai trying to learn too much? Or was it the proposed handshake with Kapurchand's? It was something which the old fighter could not stand. We would like to know.

Thanks to Nanubhai Desai, the Munji Nathoo people or rather the All India Talkie Distributors with their train and retinue of several sympathisers and hangers-on have proved themselve a small gold mine to our film industry. They seem to be sowing money all round and putting heart into some of our leading producers. It s nice and noble work if they keep on doing it. We hope they don't get fed up like Kapurchand's nor kick the bucket in disgust like the late Ramchandra Bhatt.

* * *

Mr. Shiraj the popular proprietor of Famous Cine Laboratory, Bombay. He is one of those real friends whom people always remember with affection

By the way, did I tell you that at the usual, helpful suggestion of old Bharucha, Khan Bahadur Irani, the grand old man of our industry has built a private chamber above the new colour laboratory so that important confidential matters may be discussed out in secrecy. The actual result in working out this clever idea is that Behram Shah the old gateman knows a lot of new affairs intimately and has also learnt by heart some of the endearing words which the grand old man uses for his financiers and their solicitors when in an affectionate mood. That, for the secret chamber.

* * *

It is wonderful to discover how some of your friends whom you thought to be very intelligent, are really so much slow-witted. After three years of hard work, old Gharekhan realized with a shock that he was one too many at the Imperial Studios, well, any one would be that with Gunjal receiving Rs. 750/- every month for doing nothing and Hafisji earning a like amount inspite of three other villains being all the while on the shelves.

* * *

Do you know that old Chandulal Shah of Ranjit has so arranged his affairs that till the last-day of his wordly presence he will have a moter car and Rs. 1000/- a month to spend. He is prepared to gamble away the rest in picture making or anything which gives even an illusive promise of returns. We suggest his taking up the Ratan Bai Unit for six pictures.

* * *

Any man in 'love' becomes 'desperate'. Then why blame old C. N. Lala! After being shackled with "Prem Bandhan" he is now producing 'Desperate'. All compliments to Panna. She always got men on the raw. And Lala says he is an 'old man'.

* *

What is old Dariani, I mean the senior edition, doing? I know the Dariani cub is fast becoming an able director but what about the old one? Is he satisfied with the chaperoning duties? Did Hari Shivdasani succeed in his vendetta? We doubt! Old Dariani is too clever for school boys.

You know, he has recently caught a shark. Go ahead, playing a losing hazard all your life, you might yet win through. We wish, you get the better of the shark.

* * *

Whom do you think I had tea with at the Taj? B. N. Sircar the modest great man of our film industry. He seems to have forgotten "Devdas" and other big successes, though his Bombay agent Babuseth Mamoojee remembers some of them with a refreshing vengeance. Sircar is thinking of the future—of the things he would like to do. In his mind there is no place for the past. He doesn't talk of others. He doesn't worry about competition. He would not discuss other studios but was anxious to take up suggestions that could help him in his own life work. "Live and let live" said this wise man of Bengal. One of the first persons who should accept and follow this advice should be his own agent Babooseth Mamooji. In his over bearing enthusiasm for New Theatres old Mamooji is often carried away and is compelled to do 'ropewalking' in business. Isn't business one big 'give and take'?

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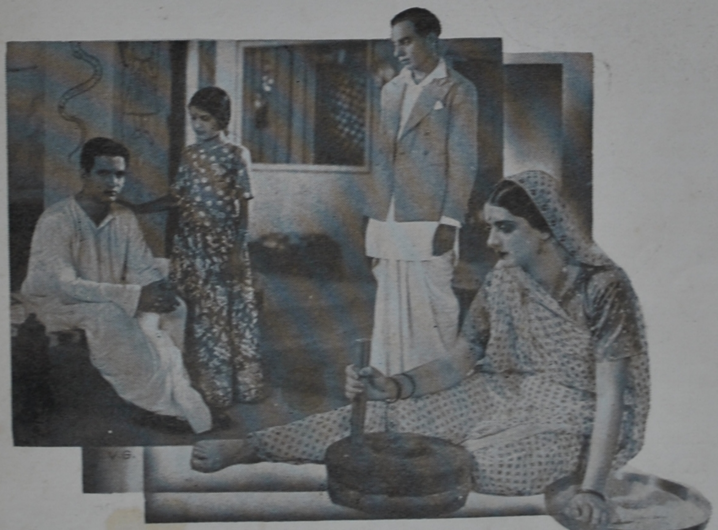
Charitably inclined readers of "Filmindia" who have got a little money to spare are advised to read "Nirbheed" a Marathi weekly edited by Anant Hari Gadre. Otherwise a dry affair, once in a way he makes the weekly interesting by writing about "Judas". By the way the word "Nirbheed" means 'unashamed of truth and lies'. Do you know that Gadre is an old journalist who exactly realizes the value of money and acutely feels its want? So if you have some propaganda to broadcast you know your way. If you don't, we refer you to Babuseth Mamooji.

* * *

Reports say that the proprietors of Shalini Cinetone intend to hand over the entire control of their studios to Bhal G. Pendharkar. Didn't Pendharkar once control Shyam Cinetone and then baptised the Kolhapur Cinetone? There is no surer way of getting rid of a big studio than handing it over to Bhal.



Here's Sabita showing it to the house wives how it is to be done in the "Village Girl" a social production of Sagar Movietone.

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People are writing for the autographed photos of "Punjab-ka-Beta" the hero of several Wadia pictures. They probably believe that the horse acts better than several actors. Chhotubhai the publicity manager is looking out for some one to sign the photographs for the great horse. We suggest Master Mahomed's name.

* * *

In gratitude: The Diwali number of "Filmindia" is a confirmed success. Great men cooperated with us leaving personal prejudices aside as you can see from the number of autographed photos of leading lights in the industry. They realize the importance of the popularity enjoyed by "Filmindia" and have sportingly blessed it with sincere good wishes. Well, we want these good people in our long list of friends. Thanks to them!

* * *

Do you know that Dr. Sonie, producer and director, has really produced a good picture this time. The picture is called "The Sinner" and features Kamladevi and Marutirao. Director Sonie wants to sell it away, so that he can begin another. Well, Kapurchand's can buy "The Sinner" whenever they want it.

* * *

Sidiqui, at one time a New Theatre artiste, is again in Bombay after his 'Yasmin' with Eastern Arts. Sidiqui came out to Bombay with the Ratan Bai unit as the 'hero'. Indeed he played the 'hero' too well with the 'villain' Hafisji. Several people who saw the noble act in the studios can still remember the enthusiasm with which old Sidiqui 'kicked' old

Hafisji. Hafisji must be remembering it too. He has always a great memory for details. Now Sidiqui is in Sagar, acting and writing beautiful dialogues for 'Kokila' the Ramanlal Desai classic. By the way old Gharekhan, now Goutam, is writing the 'Kokila' scenario and he is always seen at Sagar's. All congratulations to proprietor Chimanbhai for engaging the services of these two brainy blighters. They are worth it any time of the year.

* * *

By the way, we have an important suggestion to make regarding "Kokila." It is one of the best books of Ramanlal Desai, the celebrated novelist of Guzrath. Few people can understand the spirit of the story and without feeling the same it is difficult to direct a subject of this nature. Instead of handing over the megaphone to some one who does not even understand the beautiful Gujrathi language, why not commission Gharekhan, beg your pardon Goutam, to direct the picture. No one will be more pleased with this, than the great Ramanlal. And Gharekhan, damn it Goutam, is a much better director than several Bombay directors put together. Will Chimanbhai do this? He ought to do so with the same enterprising spirit with which he searches the length and breadth of India for classic stories.

* * *

I am annoyed with this fellow Gharekhan. Who the devil told him to go out and change his name to Goutam. I can't roll out 'Goutam' with 'Gharekhan' sticking to the tongue for so many years. Was he afraid of being stabbed by the Hindus during the riots? Has he not been bled white enough by the stabs inflicted by the producers? I am damned if I call him Gautam unless of course he manages to soak the throat and oil the tongue. Then I don't mind it. Just my way of accepting changes. If you also feel that way, just let me know and I shall put up a stiff fare before him.

* * *

That smiling 'miyan' Mubarak after flirting with the "Darling Daughters" at the Imperial studios has gone to work for some one else at Andheri—again as a villain, which doesn't mean that he is not seen at the Imperial. Bless me, he is there almost every day with that persistent and arrogant smile of his, coming in the way of every plan and proposition. He has given Imperial a financial respite.

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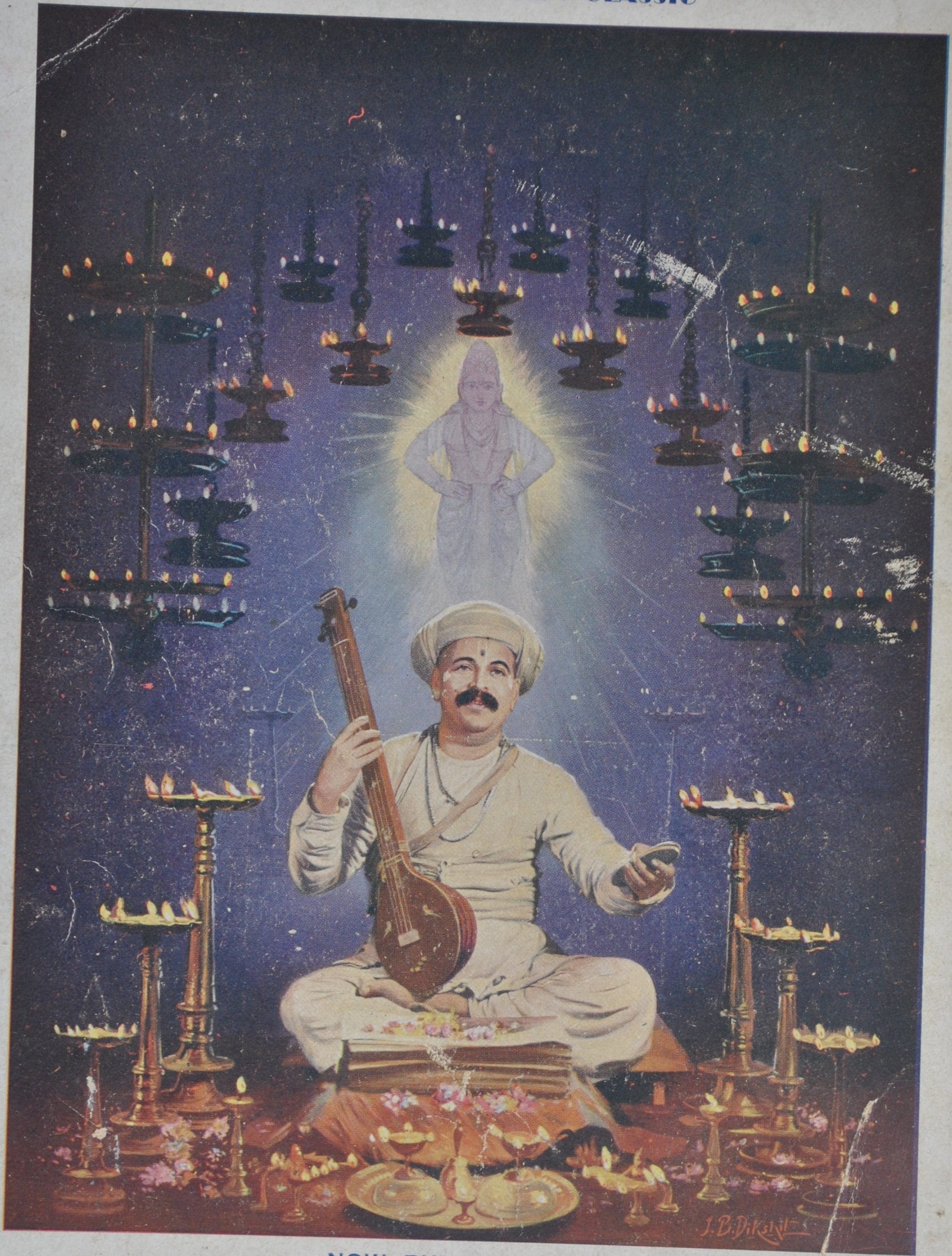

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